VOGUE

60c

APRIL 1



Have you a fashion-personality? 2 women who do

ADVANCE RETAIL TRADE SUPPLEMENT

Opposite page 12

New shopping system for travel clothes

"Who reads other people's letters?"



from the master hands of

Evan-Picone

THE "CARRY-ALL" GOLF SKIRT THAT HOLDS EVERYTHING BUT YOUR CLUBS . . . CHARACTERISTICALLY TAILORED WITH THAT EVAN-PICONE PERFECTION IN A HANDSOME DRIP-DRY POPLIN. THE MATCHING DACRON SHIRT IS BY EPIC LTD. AT ONLY THE FINEST STORES IN AMERICA. EVAN-PICONE, INC., 1407 BROADWAY, NEW YORK 18, N.Y.



The Incendiary Chiffon ..... flashing like fireworks on a summer-night sky.
From Galanos, his own dazzling arrangement of colors on an exclusive French chiffon—
and his spectacular plunge into short, sweeping fullness.
To keep the dress afloat—layer on layer of chiffon petticoat,
each another fireworks color. Misses' sizes. $695
Misses' Dresses, Fourth Floor

ON THE PLAZA • NEW YORK
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET



fox dyed to match, charming draped shoulder, most engaging of new spring suit fashions . . . in luxurious worsted crepe . . . navy, blue, turquoise, coral, pink, beige, white, black . . . about 90 dollars*

* DYED WHITE CANADIAN FOX

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VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British I. S. V.-PATCÉVITCH Publisher

APRIL 1, 1959

COVER

New inside this spring's suits:
a bright claret pull-over of never-before
Orlon smoothness; the fact behind this—
Du Pont Orlon Cantrece, a yarn textured
by Tycora. Framing the red in blue here
is a silk suit with a squarish jacket
meant for town, for travel.
Not to miss: Gucci red handbag.
Suit, about $55; Talbott pull-over, about $13.
Bonwit Teller, New York; Marshall Field;
Sakowitz; J. W. Robinson. Lipstick by
Helena Rubinstein—Wear-With-All-Red.
David Webb jewels.



PALUMBO

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Vol. 133, No. 7
Whole No. 2017

The Difference Between a Dress and a L'Aiglon Is the Way You Look!



Fabric: eyelet embroidered cotton
Colors: white, pink or black
Sizes: 8 to 18
Price: $29.95

L'Aiglon Apparel, Inc., 1350 B'way., NY18

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the new leisure class of separates by Ellen Brooke—classic elegance in natural raw silk. Skirt, 50.00; top, 55.00; sleeveless blouse, 22.95. Sashed in bright orange linen-look silk, 6.00. 8 to 14. third floor

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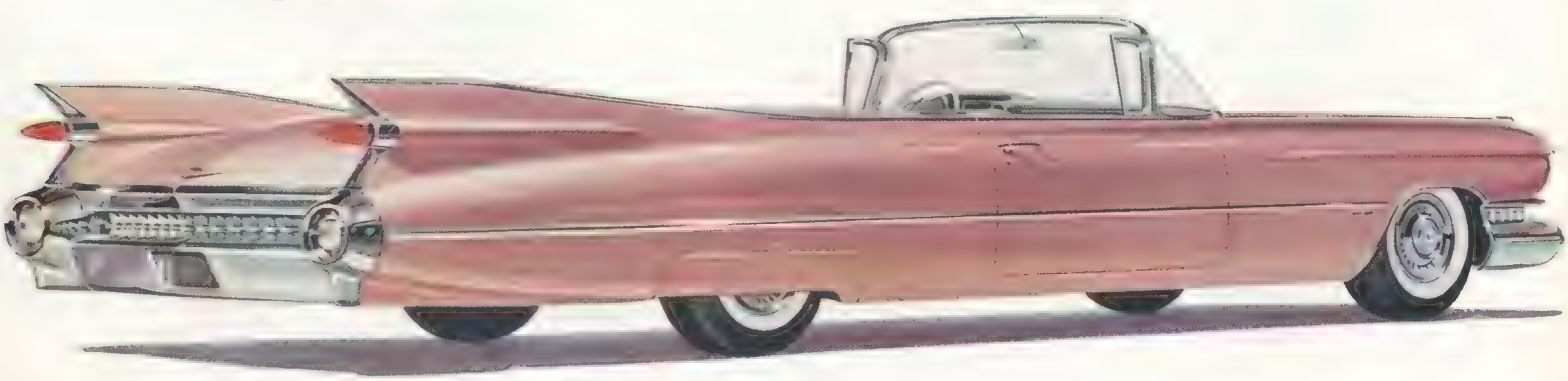
PORCELAIN NAIL GLACÉ IN TEN DELECTABLE COSTUME COLOURS BY JULIETTE MARGLEN ... A FABERGÉ PRESENTATION



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created for Cadillac by Jane Derby

One of the special delights which ladies find in Cadillac ownership is the pleasure of being a passenger. First of all, there is the sheer physical luxury of riding in a new Cadillac. The car is wondrously spacious and comfortable—and perfectly proportioned for complete freedom of movement. Then there is its enchanting interior beauty . . . the marvelous convenience of its appointments . . . its great smoothness of ride . . . and its marvelous quietness of operation. We invite you to visit your dealer soon—with the man of the house—and spend an hour in the passenger seat of a 1959 Cadillac. We know you will agree that it is the world's nicest place to sit.

Cadillac



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MAX FACTOR

captures the Orient's most precious color

PINK JADE

Wear it like the rare and exotic jewel it is...PINK JADE shimmering new color from the East that wakes up your lips as Spring awakens your heart. Incomparable achievement in lipstick color by MAX FACTOR, master of make-up artistry for fifty years.

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You may have PINK JADE in new creamy-moist HI-SOCIETY Lipstick or in brilliant, long-lasting HI-FI Lipstick. Both available in the unique HI-SOCIETY oval mirror-case from 1.50*. With Pink Jade try Green Jade Creme Eye-shadow Stick...1.25* and Jet Gray Mascara Wand...1.50*

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the girl look, top fashion again, beautifully interpreted in "empress" with endearing young decolletage, high-placed sash and a very beautiful bustline moulded by true Jantzen shaping genius. The fabric is Fabulastic®, a Paris-inspired Lastex®-powered matelasse 19.95 . . . matching Jantzen swim cap with detachable faille head-band 3.98

420 MINUTES TO PARIS VIA PAN AMERICAN JET CLIPPER® . . . 2 MINUTES TO GLOBAL GLAMOUR VIA JANTZEN

"NEW SHOPPING SYSTEM FOR TRAVEL CLOTHES—

Small-World Clothes Plan"

A versatile collection of travel fashions, ranging from warm coat to bathing suit, in travel-happy fabrics (wools, cottons, linens, silks) and instant-mix colours (beiges, browns, blacks, blues, nasturtium shades)—on the cover and on pages 72-83, 116-120.

VOGUE *idea sheet*

Here is your outline of VOGUE's fashion news taken from the April 1 editorial pages—to help you plan your own fashion presentations in newspaper advertisements, displays.

"THE AMERICAN WORD ON BLACK AND WHITE PRINTS"

Exciting no-colour alternates to sharpen the chic of strong colours, in checks, garden prints, geometric chiffons (pages 96-99)

"NIGHT LOOKS FROM PARIS AND ROME"

Beautiful news in an unsheathed sheath, a sari drift, flowered organdie, an apple green silk (pages 90-93)

OTHER SUMMER FASHIONS

"Summer-Stock of Gloves" (pages 108-109)

"Summer Coat News: Garden District" (pages 112-113)

Collected Dash: Pants, Separates (pages 100-103)

FASHIONS IN LIVING: "Weather or not": summer furniture.

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ADDRESS TRADE DEPARTMENT, GREENWICH, CONNECTICUT, FOR QUANTITY RATES

VOGUE, APRIL 1, 1959, VOL. 133; NO. 7.

THESE ARE YOUR "VOGUE SAYS" QUOTES TO HEADLINE YOUR NEWSPAPER ADVERTISEMENTS AND WINDOW DISPLAYS.

"*New shopping system for travel clothes*"

Vogue says: "Small-world clothes—travel-happy wools"
Vogue says: "Small-world clothes—instant-mix colours"
Vogue says: "Suits that act as tour managers"
Vogue says: "Small-world coats—to go anyplace"
Vogue says: "Cotton and silk dresses—negotiable anywhere"
Vogue says: "Evening travellers—in wool, chiffon"
Vogue says: "New play clothes—for sun and shore"

"*The American word on black and white prints*"

Vogue says: "New print—black, white, dashing"
Vogue says: "Black and white prints—astringent"

"*Night looks from Paris and Rome*"

Vogue says: "Unsheathed sheath—for evening"
Vogue says: "Organdie, flowers—for evening"
Vogue says: "Sari-shape—new evening look"

Other summer fashions

Vogue says: "Sun-spot gloves—short, buttoned"
Vogue says: "New gloves—pale and longer"
Vogue says: "Printed coats—blooming over dresses"
Vogue says: "Homing species of pants—black satin"
Vogue says: "Worsted slacks—for the outside world"
Vogue says: "America is separates country"
Vogue says: "Separates—off-the-cuff elegance"

Beauty

Vogue says: "Pink-shirt-pink—in lipstick"
Vogue says: "Blush treatment—skin stimulus"

Your release date: March 31

I. Doctor

DOCTOR DRESS CO., INC. 124 West Jackson Chicago 7

Twice as lovely—two outstanding creations
for day and evening recognition.
Left—easy-going shape, perfectly tailored
to fit every occasion, in crisp linette
with summer flowerings. In beige,
light blue, mint green. About 45 dollars.
Right—the costume dress of linette
tops a linen and cotton boucle jacket
In newest summer colors. About 80 dollars.

Sizes 12½ to 24½ and 14 to 44.

Slightly higher on West Coast.
Hates Mr. John



WOMEN WHO FIRST GRASPED
THIS NEW LANGUAGE OF BEAUTY
ARE ALREADY SEEING
THE ASTONISHING RESULTS!

'Bio-energizing'...'Polyunsaturates'...'Squalene'...
These new words mean younger-looking skin for you!

Whether you've used 'Ultima' or not, once you understand the scientific terms that describe it—you'll know why this nutrient cream can mean a glowing, younger-looking skin for you!

Of course, if you're one of the discerning women who *have* used 'Ultima', you've already recognized it as a major advance in modern scientific skin care. And by now, you've begun to see the results in your own skin . . . with the return of a vibrant young glow you thought you'd lost forever. You've probably also sensed that 'Ultima's' new kind of *light-textured action* is one of the reasons behind these remarkable results . . . visible proof that 'Ultima' does things for your skin never accomplished by old-fashioned, heavy, "buttery" creams!

WHAT DOES A BIO-ENERGIZER DO FOR YOUR SKIN?

It does just what it *says* . . . it "energizes", or stimulates. The bio-energizer in 'Ultima' simply increases the capacity of your blood vessels, steps up circulation. Now this is important because it's your blood stream that carries nutrients to *feed* skin cells . . . and carries *away* waste materials, to help keep your skin clear and healthy. You see, by stimulating your circulation, 'Ultima' helps both these vital processes. When you use 'Ultima' for the first time, you'll actually *feel* the bio-energizer working. Your skin almost tingles, comes "alive", begins to get back that healthy young glow. You *know* something's happening!

POLYUNSATURATES AND SQUALENE HELP YOUR SKIN REGAIN WHAT IT HAS LOST!

'Ultima' contains fast-acting polyunsaturates . . . elements that act directly on your skin cells to help *increase* their moisture holding capacity. This is important because, as you get older, your skin loses its ability to *hold* moisture. 'Ultima' also contains a specially treated form of squalene that is practically the same as the natural oil your skin had in abundance years back.

So with polyunsaturates and squalene, 'Ultima' gives back oils and moisture, the two things that kept your skin soft and smooth when you were young.

WHY 'ULTIMA' CONTAINS NO HORMONES, ROYAL JELLY OR SO-CALLED . . . "WONDER DRUGS"!

In sufficient amounts, some of these ingredients can be beneficial to the skin. Take hormones, for example . . . they're fine, as far as they go. But our research shows that your skin is so complex that *no* "one" ingredient goes far enough. In fact, not even a combination of the finest ingredients goes far enough, if they're put into a heavy, greasy cream that just "sits" on top of your skin. Then, no matter what the ingredients are—you don't get the full benefit. Because it stands to reason if a lot is left on the surface, there's *less* working down inside.

Even more important, two other things happen with a heavy, greasy cream . . . and they're both bad! You go to bed with your face all "buttered up" . . . and also, you can do your skin more harm than good.

©REVLON, INC., 1959



YOU CAN ACTUALLY *STRETCH* YOUR SKIN WITH A HEAVY CREAM!

The truth is, as you get older you can actually stretch your skin with a heavy cream, because you have to drag and pull to apply it. Does this make any sense when what your skin really needs now is just the *opposite?*

Here at Revlon, we just couldn't accept the theory that a rich cream had to be heavy and greasy. So our goal for 'Ultima' was to bring you a cream that probably has more beneficial nutrients in it than any you've ever used. Yet we believe it has *the lightest, sheerest, finest texture ever* . . . for the quick penetration you need. 'Ultima' is so quickly absorbed, it goes to work almost instantly!

HELPS CORRECT SKIN STRUCTURE!

You've probably seen a lot of complicated diagrams that are supposed to show what happens to your skin cells when you use this or that treatment product. But there's nothing "mysterious" about what happens to your skin when you use 'Ultima'.

Actually, what you do with 'Ultima' is ***restore to the physical structure of your skin a scientific blend of nutrients and oils similar to those it had when you were younger.***

Now we don't promise that 'Ultima' will make your skin look younger *over-night* . . . you have too much good sense to believe that. But we do promise you that within a short time, you'll begin to see a change in your skin that no other cream has ever been able to accomplish!

20.00 and 12.50

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THE PRECIOUS CREAM FOR THE PRICELESS LOOK OF YOUTH

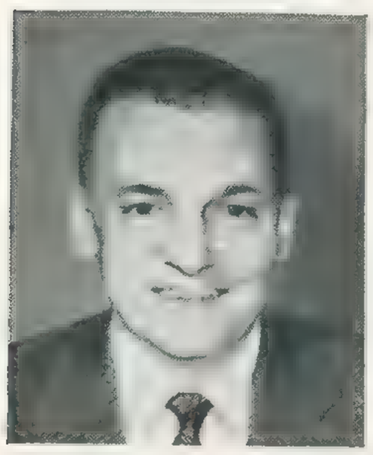
New York Model Wife gets first peek . . .

at the newest styles, models, flavors, colors of today's top products . . . knows they're dependable and buys them for her own family . . .



She's always satisfied most with a BRAND that's made a NAME for itself!

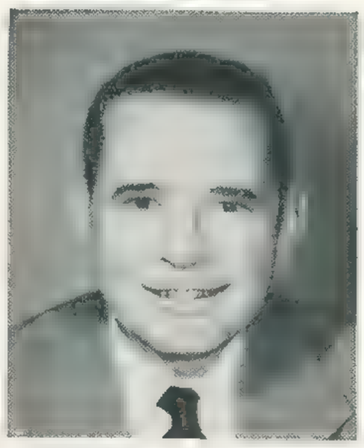
MANUFACTURER



"I MADE IT

. . . and I knew I had to make it the best, most up-to-date product at the lowest possible price. Otherwise, people would start buying somebody else's product. I can't risk my business by making anything but the best."

DEALER



"I SOLD IT

. . . and I knew it would live up to its claims, because it's made a good name for itself. I don't like to sell unproved, untried products that may not satisfy customers. Satisfied customers build my business."

CUSTOMER



"I BOUGHT IT

. . . because I knew the name, knew it would be just what I wanted. I usually get the best selection, the newest improvements, and the real values when I stick to advertised brands. And I save time, too."

Buy the Brands you trust at the store you know

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Frederick & Nelson

DIVISION OF MARSHALL FIELD & COMPANY

SEATTLE 11, WASHINGTON

city costume-cotton

Cool summer-in-the-city costume of checked English gingham, rechecked with mitred insets on the jacket waist and collar, and on the heart-shaped neckline of the lined, self-belted sheath. Grey/white; brown/white; black/white, 8-18, **55.95**

designer room

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New!...Daring!

The never-until-now cosmetic that scientifically prepares the skin for make-up!...banishes the shiny nose! ...laughs at touch-ups!...does beautiful things for the complexion!

From the split-second "One Touch of Glamour" touches your skin, you see and feel its special brand of magic! You just smooth it on before make-up ...*and leave it on!* Your complexion blossoms from its delicious moisture...looks young and free of little lines and worrisome wrinkles...feels like satin, has the same fine texture. It acts as a facial anti-perspirant, defying oiliness...the shiny nose becomes a thing of the past.

See "One Touch of Glamour" give your skin the full beauty you have always wanted...see the promised glamour of make-up come to life *and stay that way*. Learn more about this exciting cosmetic from the Frances Denney expert in fine stores. Or you may desire to write to Frances Denney, Philadelphia. Five dollars, plus tax

"One Touch of Glamour"

FRANCES DENNEY



The shaped pettiskirt by VANITY FAIR, a smooth gentle flare of nylon tricot sheathed in sheer, contoured with satin ribbon, designed especially for the new softened silhouettes. In shades from our Spring Bouquet. 8.95

Richard Avedon

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Dashing sophisticate – the tunic dress
of black and white woven cotton
by Hannah Troy

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Denver • Colorado Springs • Bartlesville, Oklahoma • Hot Springs, Arkansas • Columbus, Ohio
East Orange, N. J. from Doop's



the look and feel of silk in the entirely "ORLON" TRADE inspiration of

The sweater all Paris is talking about . . . one of a superb group designed by *Givenchy* for *Talbott*. It's the very first sweater in "Orlon Cantrece"*, the entirely new "Orlon"** acrylic yarn. You'll love the new elegance it brings your sweatered life. The look and feel of silk.

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BETTER THINGS FOR BETTER LIVING . . . *THROUGH CHEMISTRY*

* "ORLON CANTRECE" IS DU PONT'S TRADEMARK FOR ITS FILAMENT ACRYLIC YARN



new kind of ORLON®
ACRYLIC FIBER

CANTRECE"
MARK

Givenchy's newest sweater design

The utter luxury. The delicious lightness, born to countless variations on suit-and-skirt life. And the way it glimmers with subtly diffused color. Specially blessed with easy care, "Orlon Cantrece" is washable and shape-keeping. Put Paris in your wardrobe today with sweaters of new—entirely new—"Orlon Cantrece". In a wide range of fashion colors. Sizes 34-40. About $15. Matching skirt, sizes 8-18, about $15. At Bonwit Teller; Marshall Field; J. W. Robinson Co.; Sakowitz Bros.; Burdine's.

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Springtime... *secret treasure too sweet to hide,*
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Necklace, bracelet, *earrings, pin. Each $2 plus tax.*
At fine stores *everywhere.*

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The CONTINENTAL Mark IV

LINCOLN DIVISION • FORD MOTOR COMPANY

"Nothing is more simple than greatness..."

RALPH WALDO EMERSON

Summer's high JET-



The most adventurous fashions ever to hit the skyways! Wools with global implications—to wear on beach or boulevard, on any continent in the world. Unwilting wools that lunch in New York . . . dance the same night in San Francisco! Sheer wools for climate-hopping comfort—always tuned up for instant jet-away because wool has super self-freshening power. Yours for great new latitudes in travel . . . these jet-propelled wools.

See the new jet-wool fashions at Lord & Taylor, New York; I. Magnin, Calif. and Seattle; Hutzler Bros. Co., Baltimore; Halle Bros., Cleveland; Meier & Frank Co., Portland, Oregon; Julius Garfinckel & Co., Washington, D. C.; John Wanamaker, Philadelphia; The J. L. Hudson Co., Detroit; The Dayton Company, Minneapolis; Jordan Marsh, Boston; and Marshall Field & Co., Chicago. Or write WOOL, Dept. V-2, 420 Lexington Ave., New York 17, N. Y.

adventure

PROPELLED WOOLS



American designers creating jet-propelled wools are:

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nothing
measures up to
Wool

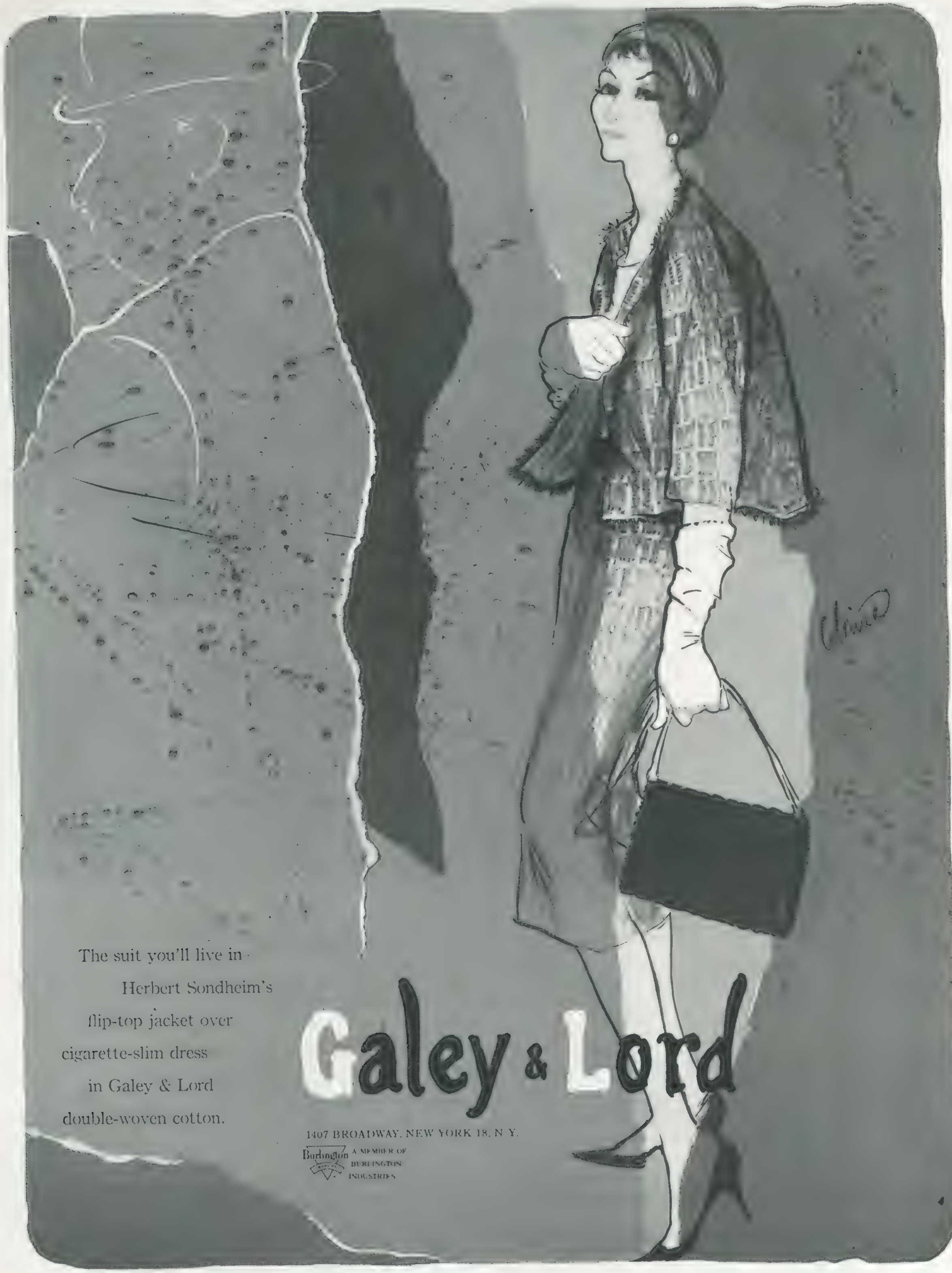


JUNIOR HOUSE

Milwaukee

CAREFREE SHOES

For the ceremony of the Summer Moon, Daughter No. 1 wears true Mandarin jacket with bamboo button closing, about $10. Tapered Sampants, about $9. Daughter No. 2; Flower striped blouse, convertible mandarin collar, $6.50. Slim sashed skirt, about $9. Daughter No. 3; Bamboo shoulder blouse, about $6. Full skirt, bordered with flowers, about $12. All in lustrous, silky-feel Arnel® and cotton, and educated to drip-dry in the Western manner. Sizes 5 to 15. In the Pagoda colors shown. At better stores everywhere, or write: Junior House, Inc., Milwaukee 4, Wisconsin, or 1407 Broadway, New York 18.


The suit you'll live in
Herbert Sondheim's
flip-top jacket over
cigarette-slim dress
in Galey & Lord
double-woven cotton.
Galey & Lord
1407 BROADWAY, NEW YORK 18, N.Y.
Burlington
A MEMBER OF
BURLINGTON
INDUSTRIES

Carefully conditions, delightfully dresses
a lovelier, more natural coiffure



Dusharme creme hair dressing conditions even baby-fine or damaged hair to willing obedience . . . imparts a whisper-soft loveliness . . . star-dusts the coiffure with soft highlights. It delicately dresses, never discolors, even gray or blond hair. Dusharme is the family creme hair dressing used and recommended by hair stylists.

For those who care enough to look their best

Dusharme®

THE PEARL of HAIR CREMES



springtime

COMEBACK — A SUPERLATIVE COTTON

Little girls enjoy spring fever in pretty pastel dresses of lustrous COMEBACK, SPRINGMAID'S fine wrinkle-resistant cotton that needs little or no ironing. *Above:* Crochet-edged jacket over sleeveless dress with unpressed pleats. Blue or pink. Sizes 1-3, about $6. Sizes 3-6x, about $8. Sizes 7-14 about $9. *Below:* Lace-trimmed sleeveless dress with embroidered flowers and matching lace-trimmed nylon gloves. Lilac or blue. Toddler sizes and 3-6x, about $6. Sizes 7 to 12, about $8.

KATE GREENAWAY

Available at these and other fine stores:

B. Altman .....New York, New York
John Wanamaker .....Philadelphia, Pa.
Broadway Dept. Store. Los Angeles, Calif.
Woodward & Lothrop ..Washington, D.C.
Jordan Marsh .....Boston, Mass.
G. Fox .....Hartford, Conn.

or write: Kate Greenaway,
1333 Broadway, New York 18, N.Y.


"Spring Beauty"
-enchanted "D'orsay"
with bared sides-
in Spring's new TURQUA-
a satin petal bow
adorns the throat
-wear with...
white
beiges
browns
russets
turquoise tones
pinks
yellows
orange
black
footwear styled by
Tweedies®
At "stores that sell fashion"
TWEEDIE FOOTWEAR CORPORATION • JEFFERSON CITY, MISSOURI

Provocative: cotton! Vibrant blue, ablaze with polychrome stripes. Sizes 5 to 15. About $40.
At Bonwit Teller, all stores; Dayton Co., Minneapolis; J. P. Allen, Atlanta; Best's Apparel, Seattle.



MAM'SELLE

By Betty Carol



Vera Stewart's Garden of Eden. Today's Eve lures her Adam with moonlight cashmeres, lushly embroidered—mated to bower-cool dresses of La Galère rayon. Left, Beauvais Bouquet, about $165; center, Forbidden Fruit, about $165; right, Heavenly Hydrangea, about $155. In moonlight white or equally celestial shades. At the three stores listed below, also at Blum's Vogue, Chicago; Neusteter's, Denver; Dayton Co., Minneapolis and other fine stores that know fashion or write Zoltan Rosenberg Company, 550 Seventh Avenue, New York.

Neiman-Marcus
DALLAS & HOUSTON

I. MAGNIN & CO.
CALIF. & SEATTLE

ON THE PLAZA • NEW YORK
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET


IT'S ROSE MARIE REID!
IT'S FABULASTIC!
For fluent grasp of form, nothing equals Fabulastic,
fabulous elasticized fabrics by Ansonia Mills. Fabulastic
comes in so many inspired weaves, like the sumptuous
sculptured weave shown here. Swimsuit in black, white,
palm green, pacific blue. $19.95. At Woodward & Lothrop,
Washington; The May Company, Los Angeles;
Macy's, New York; The Grand, Milwaukee;
and other fine stores.
ANSONIA MILLS incorporated, New York 1, N. Y.



DU PONT BETTER LIVING FIBERS GIVE YOU SO MUCH MORE

For innocents abroad—or at home—these adorable outfits of 65% "Dacron"* polyester fiber and 35% cotton. Thanks to "Dacron", they wash by hand or machine, and whether drip-dried or machine-dried, they're ready to wear with little need for the likes of an iron. They come out of a suitcase crisp and neat, stay that way on wearers . . . and for the young who yearn to see the world, what more care-free way to do it! Dress in navy, light blue, white. Sizes 1-3, about $18; 3-6x, about $20; 7-12, about $23. Matching boys' suit, sizes 1-4, about $13. At Lord & Taylor, New York; Neiman-Marcus, Dallas and Houston; I. Magnin, Calif. and Seattle; The Little Bramson, Chicago; Rothschild, Young-Quinlan Co., Minneapolis.

DU PONT
REG. U.S. PAT. OFF.

BETTER THINGS FOR BETTER LIVING...*THROUGH CHEMISTRY*

*"Dacron" is Du Pont's registered trademark for its polyester fiber. Du Pont makes fibers, does not make the fabric or fashions shown here.



The everything of Spring is here in this little-jacket dress, bowing from the waist. Shapeliest in Permathal® Everglaze® cotton knit by Alamac. Beige, navy or black. Sizes 8 to 16. About $60. At Bergdorf-Goodman and other fine stores. Andrew Arkin Inc., 530 Seventh Avenue, New York 18, N. Y.



This is Lily of France®

QUEEN

A great new girdle discovery...

new formula to diminish inches...

gives you a perfect outline

from every point of view!

To complete a perfect figure with your Queen of Diamonds girdles . . . a famous Lily of France brassiere. Left to right: Banlon lace bra 3.95. Pre-shaped Souffle bra 5.00; strapless 5.95. White, black, pink, blue.







OF DIAMONDS

Queen of Diamonds is a rare new jewel, unique in girdle design. Here's a slimming technique with a high in comfort never known before. Fabulous two-fold control at the tummy, hips and derriere achieved by a double powered, boneless inlay of cleverly placed, all-elastic diamonds. And these diamonds act! Hold you, mold you, firm you, and all with the lightest touch imaginable. Fantastic flattery . . . utter luxury! And a style meant especially for you. Duosette; white, black 22.50. Waistline girdle 10.95; Hi-waist 16.50, white, black, pink, blue. All in nylon power net. Far right: point d'esprit Bobbinette; white, black. Hi-waist 25.00, waistline 16.50. At all fine stores.

Lily of France, Inc., 417 Fifth Avenue, New York 16, N. Y. ‡T.M. Reg. U.S. Pat. Off.



Six magic facets interlocked at key points to produce double slimming all-the-way-around . . . tummy, hips, derriere. That lovely moire effect comes from the double innerlay of elastic at work. New concept for control where you need it . . . eased release where you want it!

Patent applied for

MAX FACTOR creates PAN-CAKE*

make-up perfection for the woman who meets over 12 people a day



Pan-Cake Make-Up... Max Factor's Exclusive Formula... is the original long-lasting Make-Up that covers complexion flaws like no other in the world

The one and only make-up for today's busy, fashionable woman who *must* look her best hour after hour. PAN-CAKE Make-Up gives you that inner assurance that your make-up is fashion-right... no matter how critical your audience is. And how delightful to be completely confident that your lovely new complexion will keep its satiny-smooth perfect look all day long. Twelve carefully compounded true-skin colors. 1.75 plus tax.

MAX FACTOR... Master of Make-Up Artistry for 50 Years

*PAN-CAKE (TRADEMARK) MEANS MAX FACTOR CAKE MAKE-UP

DIAMONDS BY MARVIN HIME, BEVERLY HILLS

©1959, MAX FACTOR & CO.

3½ ROOMS WITH A VIEW

A happy home for all your dear belongings. Large living room accommodates makeup, memen-toes and general mish-mosh. Zip-pered hideaway safeguards bills of all denominations. Easily ac-cessible backroom has several picture windows for credentials, snapshots and such. Strictly for change a tiny front room fea-tures a snap lock. Excellent loca-tion: may be kept in hand or handbag. Will decorate to suit in a choice of sixteen colors and trims. Ideal for one person who wants a glamorously organized life. Reasonable. About $5.

See slsgrl. Ask for

GRAB BAG!



Kressline© Enger-Kress, West Bend, Wisconsin.

GRAB BAG folds over flat



Run... dance... leap for Sheer Joy in SHEER JOY, Bien Jolie's new, sheerest nylon power net all-in-one! It's the lightest... *liveliest*... loveliest foundation you can wear. Ingenious *diagonal* design gives you fluid, "vitalized" control with complete freedom-of-action-comfort! White, B & C Cup. $18.50

at fine stores everywhere or write

BIEN JOLIE

16 East 40th Street, New York 16, N. Y.

Creators of the World's Finest

BRAS • GIRDLES • CORSETTES

What can you bring back?

BY FRANK OVERCARSH

A three-month-old child can bring a gallon of liquor and a hundred cigars into the United States duty-free, if the child is a resident and with you. If the Louis XV chair is an authenticated antique, produced prior to 1830, it will be admitted duty-free. The same ruling applies to jewellery made before 1830, but a varying scale of tariffs applies to both real and costume jewellery recently made. Such small bits of knowledge can prevent the customs process from turning quickly into a nightmare. Those travellers who have a modest briefing on customs regulations, and observe them, get through with ease and speed. They know what can be brought back and how much.

In comparison with the customs duties charged by many nations, those of the United States are reasonable. The $500 exemption, the one most frequently claimed, applies to a wide range of souvenirs and articles of value, from diamonds to live poultry—if not for sale and if the United States Department of Agriculture issues an entry permit for the poultry.

Whatever complications arise come from the United States Customs Tariff Act of 1930, a vast and immensely complex statute. At that time it was probably a masterpiece of compromise. These days, the act is archaic in many ways and in need of simplification.

Although thousands of the rulings do not concern the ordinary tourist, there are certain notable restrictions buried in the enormous legal lumber room of the Customs Act that the returning tourist is wise to know. A resident can return from a forty-eight-hour trip outside of the United States with an exemption worth $200, and claim this exemption once every thirty-one days. If the visit stretches to twelve days, an additional $300 of duty-free purchases is allowed. This $500 exemption can be claimed only once every six months. Members of a family travelling together can pool their exemption allowances so that a car, for example, would not be assessed solely to the person in whose name it is registered. The law of 1930, with its amendments, also defines necessary conditions for importing perfume, cigars, liquor, and certain articles bearing a trademark, as well as objects made in Communist China or behind the Iron Curtain.

Residents of the United States, even those under twenty-one, or legal drinking age, are entitled to one gallon of liquor duty-free. And, in spite of the one-gallon limitation, travellers know that by paying duty and tax on certain liquors purchased in a free port, they can save money. Tobacco allowances are even more liberal than those for liquor. A United States resident may bring in up to one hundred cigars and all the cigarettes he wants.

By contrast to the tobacco regulations, those governing the importation of jewellery may seem less clear-cut to travellers. Unset diamonds, rubies, and sapphires, over the exemption, are subject to a duty of ten per cent of their value; other precious stones, to five per cent. If the

(Continued on page 44)



This

Dacron® POLYESTER FIBER

NYLON and COTTON SLIP

of fine lace and eyelet embroidered by

VAL Mode

as shown on opposite page, can be bought at the following fine stores and branches:

Albany, N. Y.....JOHN G. MYERS CO. INC.
Baltimore, Md.....HOCHSCHILD, KOHN
Boston, Mass.....R. H. STEARNS CO.
Chicago, Ill.....CHAS. A. STEVENS & CO.
Cedar Rapids, Iowa...THE KILLIAN COMPANY
Cincinnati, Ohio.....H. & S. POGUE CO.
Dallas, Texas.....A. HARRIS & CO.
Daytona Beach, Fla.
IVEY'S OF DAYTONA BEACH, INC.
Germantown, Pa.....GEORGE ALLEN, INC.
Kansas City, Mo.....EMERY-BIRD-THAYER CO.
Knoxville, Tenn. .....MILLER'S
Madison, Wisc....HARRY S. MANCHESTER, INC.
Milwaukee, Wisc.....T. A. CHAPMAN CO.
New Orleans, La.....D. H. HOLMES CO., LTD.
Omaha, Neb.....THOMAS KILPATRICK & CO.
Philadelphia, Pa.....JOHN WANAMAKER
Wynnewood, Pa.
Jenkintown, Pa.
Wilmington, Del.
Phoenix, Ariz. .....GOLDWATERS
Poughkeepsie, N. Y.....LUCKEY PLATT
Richmond, Va.....MILLER & RHOADS
Rochester, N. Y....SIBLEY-LINDSAY-CURR CO.
San Francisco, Calif.....CITY OF PARIS
St. Louis, Mo.
SCRUGGS-VANDERVOORT-BARNEY
Clayton, Mo.
Crestwood, Mo.
Spokane, Wash.....THE CRESCENT
Washington, D. C.....WOODWARD & LOTHROP
Yonkers, N. Y.....JOHN WANAMAKER

In Canada:

Canada's Quality Department Store
HENRY MORGAN & CO. LIMITED

Montreal — Hamilton
Toronto — Ottawa

Made with front panel in white only.
Short, average and tall lengths
Sizes: 32-40 About $6

For name of store nearest you write:

VAL Mode® *Lingerie*

118 Madison Ave. • New York 16, N. Y.

A slim slip, bordered with embroidered delicacy. White only. Sizes 32-40; short, average, tall. About $6. At Best & Co., New York and all branch stores, and other fine stores everywhere.



the look of it—a delicate drift of dreams, so light it floats.
the touch of it—creamy as rose petals, cool and whisper-soft.
the easy care of it—a swish through suds, a quick drip-dry—voilá!

all of it because it's made of Dacron® POLYESTER FIBER nylon and cotton.

DU PONT'S BETTER LIVING FIBERS GIVE YOU SO MUCH MORE

DU PONT REG. U.S. PAT. OFF.

BETTER THINGS FOR BETTER LIVING...*THROUGH CHEMISTRY*

"Dacron" is Du Pont's registered trademark for its polyester fiber. Du Pont makes fibers, does not make the fabric o



SHE MUST BE WEARING A GOSSARD



Traffic stoppers—the stunning Original by Oleg Cassini . . . the sleek figure by Gossard's Original **maneuver.** For fluid, unbroken lines and heavenly comfort, wear Maneuver, the only combination with a free-moving panel. Never pulls . . . keeps your contours high and round. Supple, boneless pull-on, $15, and, illustrated, with extra tummy control and back zipper, $20.

THE H. W. GOSSARD CO. CHICAGO NEW YORK SAN FRANCISCO ATLANTA DALLAS TORONTO

Beautiful

Ban-Lon® Blouses

WOVEN FABRIC



It's the exclusive permanent crimp in the yarn that puts the plus in Ban-Lon® blouses

New year-round wearing comfort . . . For the first time, synthetic blouses so soft and absorbent they are perfect to wear all day, any day of the year. Too, there's a fresh new feeling in their silken look, flattering fit, and delightful drapeability. Add to these exciting virtues completely automatic wash-and-wear performance and you have the perfect blouse for spring, for every season. Fulfill your flair for fashion, select "Ban-Lon" blouses at your favorite store.

Mode de Paris *creates two confections. A trim, tailored blouse in white with smart stitched detail on the collar, fly-front and cuffs. About $14. A rose-color print beauty with butterfly bow and soft folds at the flattering neckline. About $16. At Lord & Taylor, New York; Julius Garfinckel & Co., Washington; Carson, Pirie Scott & Co., Chicago; Halle Bros. Co., Cleveland; I. Magnin & Co., California and Seattle; or write Mode de Paris, 525 Seventh Avenue, New York.*

"Ban-Lon" fabric by Cadillac Textiles

Quality Fabric
BAN-LON.

"Everglaze" Marketing Division, Wilmington, Delaware, supervises the international merchandising of the "Ban-Lon" and "Everglaze" trademarked products of Joseph Bancroft & Sons Co.

Room Interior by Marian Heuer, A.I.D.

Underneath it all...Genuine **OZITE** *Carpet Cushion*

BEAUTY'S FINEST PROTECTION

Invisible but invaluable! OZITE Carpet Cushion more than doubles the life of your carpet, maintains its lustrous beauty, provides permanent protection against heel and foot impact. OZITE is porous—spilled liquids evaporate quickly and your vacuum draws air through the carpet for better cleaning.

OZITE is permanently mothproofed and fire-resistant. It provides insulation against heat, cold and noise. OZITE is not too firm, not too soft—the only carpet cushion on the market with exactly the right degree of resilience. Insist on Genuine OZITE.



For almost a century the makers of OZITE *have been developing a master's skill in the selection and blending of the finest cattle hair, creating a peak of perfection which has made* OZITE *the standard by which all other carpet cushions are judged.*

Write for Free Booklet: "Facts You Should Know About Genuine OZITE Carpet Cushion." American Hair & Felt Company, Floor Covering Division, Merchandise Mart, Chicago 54, Illinois.



*EXCLUSIVE PRODUCT OF CABANA NUTRIA BREEDER'S ASSOCIATION OF ARCADIA, CALIFORNIA.



How to catch light waves



The newest way to make a well-kept secret of lines and shadows is to bathe them in light. And catching light waves is the special province of Helena Rubinstein's Illumination Foundation, a featherweight lotion that highlights skin beauty with a soft, natural luminosity. Responsible for more glow, a glow of surprise this time: a 25-cent bottle lasts almost a month.

Vogue, Dept. H.R.
420 Lexington Avenue
New York 17, N. Y.

Please send me Vogue's sampler of Helena Rubinstein's Tree of Life Illumination Foundation as offered in the April 1, 1959 issue of Vogue. I enclose 25c in coin (for handling charges and postage) and have indicated my choice of shade below.

( ) fair ( ) medium

*Name*_____

*Street*_____

*City*_____ *Zone*_____ *State*_____

This offer is limited to one to a customer and is good only in Continental U.S. through June 1, 1959. Please allow at least three weeks for delivery.

WHAT CAN YOU BRING BACK?

(Continued from page 38)

jewellery is set in gold or platinum or silver, the duty rises as high in some cases as fifty-five per cent. There are other complicated procedures on jewellery about which it is best to consult the customs officials. To avoid confusion at customs, it is often practical, before leaving the United States, to register your own jewellery, furs, or expensive foreign-made articles at a customs house.

Like antique jewellery, other antiques made before 1830, can be brought into the United States free of duty. These include works in silver, bronze, marble, and porcelain, as well as paintings, tapestries, and furniture, provided that they are of artistic merit or of a decorative nature. Since the regulation governing antiques is rather loosely worded and open to the examiner's interpretation, duty may sometimes be asked at the customs inspection for objects that appear more utilitarian than decorative to the customs officer. There is a special regulation to admit duty-free rugs and carpets made before 1701, and violins, cellos, and bass viols before 1801.

Originals—but not copies—of paintings come in free of duty, just as antiques do. Copies fall under a duty of ten per cent, and frames under sixteen and two-thirds per cent. A permit is needed to take paintings out of France or Italy; and in France and England it is also necessary to get an export license. Usually, the dealer or the gallery can obtain the necessary papers, if there is no objection to the paintings leaving the country.

Many people pass up buying paintings and antiques in Europe because they think the packing, shipping, and customs clearance involved is too much bother. It is, however, possible to buy art objects or furniture, and then turn the whole procedure over to a reputable agency, which will arrange for expert crating and transportation, act as the customs broker in the United States, and transship the crate to the buyer's house. (Among such agencies there are American Express and Fabius & Company.)

It is often cheaper and simpler to send small parcels by mail. Packages should be clearly

(Continued on page 61)

Where you can buy

IT'S ARNEL TIME

fashions, some of which are shown in the

Celanese

advertisement on pages 45-47

Stores listed below are currently featuring exciting new "It's Arnel Time" fashions. Not all stores have all fashions shown, but each has a wide selection, offering you a wonderful choice.

Aberdeen, So. Dak. . . . . Olwin Angell Store
Abilene, Texas . . . . . Minter Dry Goods Co.
Albany, N. Y. . . . . Myer's
Albuquerque, N. Mex. . . . . Kistler-Collister Co.
Anaconda, Mont. . . . . Schwartz Dept. Store
Asheville, N. C. . . . . Ivey's of Asheville
Atlanta, Ga. . . . . Rich's
Augusta, Ga. . . . . J. B. White Co.
Austin, Texas . . . . . Goodfriend's
Bakersfield, Calif. . . . . Malcolm Brock
Baton Rouge, La. . . . . Rosenfield's
Beaumont, Texas . . . . . The White House
Binghamton, N. Y. . . . . McLean's Dept. Stores Inc.
Birmingham, Ala. . . . . Louis Pizitz Co.
Boston, Mass. . . . . Jordan Marsh
Bridgeport, Conn. . . . . Howland Dry Goods Co.
Buffalo, N. Y. . . . . L. L. Berger Inc.
Burlington, Iowa . . . . . J. S. Schramm Co.
Charleston, S. C. . . . . Condon's
Charleston, W. Va. . . . . The Diamond Co.
Charlotte, N. C. . . . . Ivey's of Charlotte
Chattanooga, Tenn. . . . . Loveman's, Inc.
Cheltenham, Pa. . . . . Gimbel's
Chicago, Ill. . . . . Mandel Bros.
Cincinnati, Ohio . . . . . H & S Pogue Co.
Cleveland, Ohio . . . . . Sterling-Lindner
Columbia, S. C. . . . . James L. Tapp Co.
Corpus Christi, Texas . . . . . Lichtenstein's, Inc.
Dallas, Texas . . . . . Titche-Goettinger
Daytona Beach, Fla. . . . . Ivey's of Daytona Beach
Decatur, Ill. . . . . Linn-Scruggs
Denver, Colo. . . . . May-D & F
Des Moines, Iowa . . . . . Younker's
Detroit, Mich. . . . . Winkelman's
Dubuque, Iowa . . . . . Stampfers
Duluth, Minn. . . . . I. Friemuth
Durango, Colo. . . . . Graden's
El Paso, Texas . . . . . The Popular Dry Goods Co.
Enid, Okla. . . . . Herzberg's
Erie, Pennsylvania . . . . . Erie Dry Goods Company
Evansville, Ind. . . . . Schears Dept. Store
Fort Lauderdale, Fla. . . . . Belk's
Fort Smith, Ark. . . . . The Boston Store
Fort Wayne, Ind. . . . . Wolf & Dessauer
Fort Worth, Texas . . . . . W. C. Stripling
Fremont, Neb. . . . . Geo. Schweser's Sons Inc.
Gadsden, Ala. . . . . Duncans Dept. Store
Galesburg, Ill. . . . . Kellogg Drake & Co.
Galveston, Texas . . . . . Nathan's
Grand Rapids, Mich. . . . . Paul Steketee & Sons
Greensboro, N. C. . . . . Ellis-Stone Co.
Harrisburg, Pa. . . . . Bowman's Dept. Store Inc.
Hartford, Conn. . . . . Sage, Allen & Co.
Hays, Kansas . . . . . Wiesner's, Inc.
Houston, Texas . . . . . Joske's of Houston
Indianapolis, Ind. . . . . The Wm. H. Block Co.
Iron Mountain, Mich. . . . . A. Sackim Company
Jackson, Miss. . . . . Kennington's
Jacksonville, Fla. . . . . Cohen Bros.
Joliet, Ill. . . . . The Boston Store
Kansas City, Mo. . . . . Harzfeld's
Kingsport, Tenn. . . . . J. Fred Johnson
Knoxville, Tenn. . . . . Rich's
Laredo, Texas . . . . . Hachar's
Levittown, Pa. . . . . Pomeroy's
Lincoln, Neb. . . . . Miller-Paine
Little Rock, Ark. . . . . Pfeifer's of Arkansas
Long Beach, Calif. . . . . Buffum's
Los Angeles, Calif. . . . . The Broadway
Louisville, Ky. . . . . Kaufman-Straus
Lubbock, Texas . . . . . Hemphill-Wells
Madison, Wisc. . . . . Harry S. Manchester, Inc.
Mason City, Iowa . . . . . Damon's, Inc.
Medford, Oregon . . . . . Mann's Dept. Store
Memphis, Tenn. . . . . Goldsmith's
Miami, Fla. . . . . Jordan Marsh Co.
Milwaukee, Wisc. . . . . Gimbel's
Minneapolis, Minn. . . . . Dayton's
Nashville, Tenn. . . . . Cain-Sloan Co.
New Haven, Conn. . . . . Edward Malley Co.
New Orleans, La. . . . . Matson-Blanche
New York City, New York . . . . . Bloomingdale's
Norfolk, Va. . . . . Rice's
Oklahoma City, Okla. . . . . John A. Brown Co.
Omaha, Neb. . . . . J. L. Brandeis Inc.
Orlando, Fla. . . . . Ivey's of Orlando
Peoria, Ill. . . . . Block & Kuhl
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Philadelphia, Pa. . . . . Gimbel's
Phoenix, Ariz. . . . . Korrick's
Pittsburgh, Pa. . . . . Gimbel's
Portland, Oregon . . . . . Meier & Frank
Providence, R. I. . . . . The Outlet
Raleigh, N. C. . . . . Ivey's of Raleigh
Richmond, Va. . . . . Thalhimer's
Rochester, Minn. . . . . Dayton's
Rochester, N. Y. . . . . Sibley, Lindsay & Curr
Rock Hill, S. C. . . . . Belk Bros.
St. Joseph, Mo. . . . . Hirsch's Dept. Store
St. Louis, Mo. . . . . Scruggs-Vandervoort-Barney
St. Paul, Minn. . . . . Emporium
St. Petersburg, Fla. . . . . Maas Brothers
Salt Lake City, Utah . . . . . ZCMI
San Antonio, Texas . . . . . Joske's of Texas
San Diego, Calif. . . . . Walker-Scott
San Francisco, Calif. . . . . Roos-Atkins, All Stores
Savannah, Ga. . . . . Levy's
Schenectady, N. Y. . . . . H. S. Barney & Co.
Scranton, Pa . . . . . Scranton Dry Goods Co.
Seattle, Wash. . . . . Bon Marche
Selma, Ala. . . . . Tepper Bros.
Shreveport, La. . . . . Selber Bros., Inc.
South Bend, Ind. . . . . George Wyman
Spartanburg, S. C. . . . . A. W. Smith
Spokane, Wash. . . . . Bon Marche Palace
Springfield, Ill. . . . . Myers Bros.
Springfield, Mass. . . . . Albert Steiger Co.
Springfield, Mo. . . . . Heer's
Stockton, Calif. . . . . The Brown House
Syracuse, N. Y. . . . . E. W. Edwards & Sons
Tacoma, Wash. . . . . Rhodes Bros.
Tampa, Fla. . . . . Maas Bros.
Terre Haute, Ind. . . . . Meis
Toledo, Ohio . . . . . LaSalle's
Topeka, Kansas . . . . . Pelletier's
Traverse City, Mich. . . . . J. W. Milliken Inc.
Tucson, Arizona . . . . . Steinfeld's
Tulsa, Okla. . . . . Brown-Dunkin
Twin Falls, Idaho . . . . . C. C. Anderson
Upper Darby, Pa. . . . . Gimbel's
Waco, Texas . . . . . Sachs Austin Ave.
Washington, D. C. . . . . Woodward & Lothrop
Watertown, N. Y. . . . . The Globe Store
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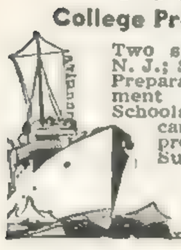
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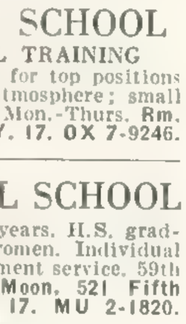
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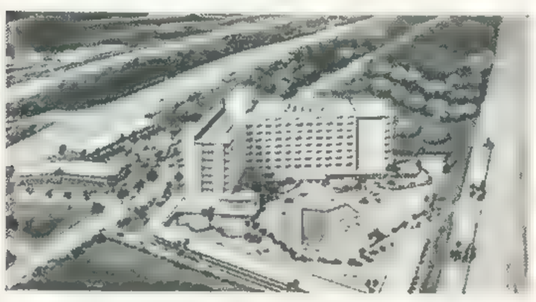
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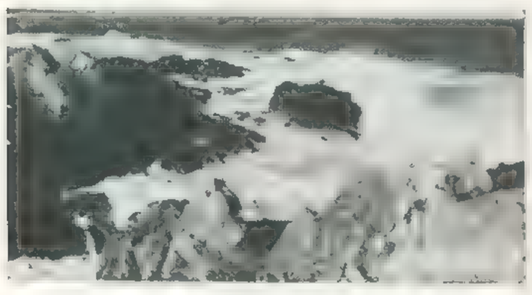
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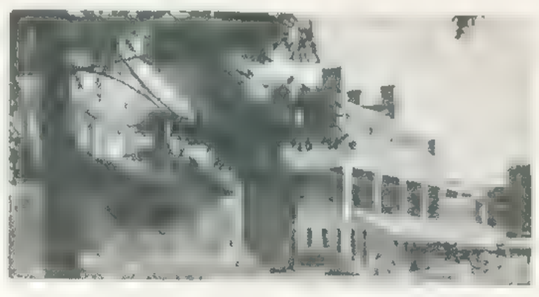
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Has Vogue's Travelog helped you in deciding where your vacation or holiday will be spent? If so, when writing to the resorts for literature, or when making reservations, inquiries mentioning Vogue will be given special consideration.

NEW JERSEY

PRINCETON



Princeton Inn

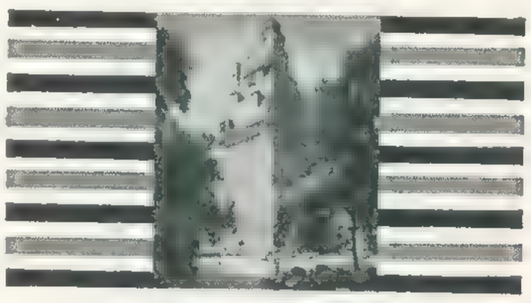
Inviting country inn overlooking acres of rolling countryside. Comfortable guest accommodations, delicious food, charming Early-American atmosphere. Situated mid-way between New York and Phila. Adjoining beautiful Princeton U. campus. Quiet, gracious setting. 100 attractive rooms. Cocktail Lounge. Write or phone for rates, reservations. Sam Stewart, Mgr. WAlnut 4-5200.

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NEW YORK CITY

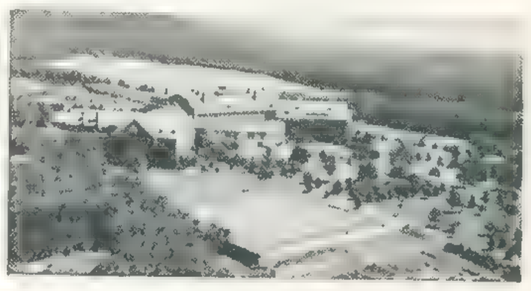
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Golf on a thrilling 18-hole course, "High in the Poconos." Excellent riding over 5500 acre estate. Tennis, bicycling, lawn bowling. Miles of private trout streams. Scenic environment invites relaxation. Indoor games, dancing, movies. Long celebrated for superb cuisine. Only three hours from N.Y. or Phila. Write for Honeymoon Booklet, Skytop Club, Box 21, Skytop, Pa.

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The Homestead

Springtime—which has already begun in the Virginia Alleghanies—is a perfect time of year to visit this famous resort. The Homestead's 17,000 acres of mountain lands include facilities for almost all outdoor sports, and they are really delightful when the dogwood, laurel and other spring colors are beginning to appear. There are two outstanding golf courses, banks of fast-drying tennis courts, skeet and trapshooting layouts, lovely riding trails, indoor and outdoor pools, quiet woodland roads that you can travel via carriages. The hotel's service has been polished over many years, and is about as smooth as can be found anywhere. For reservations write directly to The Homestead, Hot Springs, Virginia.

IRVINGTON

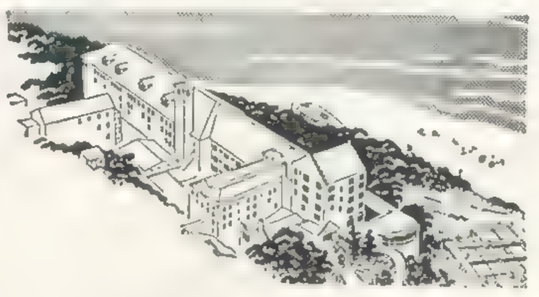


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Gracious living in rural Colonial Virginia with a cuisine that is recognized by experts as real Virginia food prepared from colonial recipes that cannot be excelled. The charmingly informal elegance will delight you. A friendly atmosphere that simply radiates happiness. Cruises on luxurious yachts to the Chesapeake Bay; fishing; outboards; golf; tennis; dancing; swimming in the heated salt water pool; other enjoyable pastimes. Truly a Virginia showplace. Fast being recognized as the world's finest small resort. Write The Tides Inn, Irvington 3, Virginia, for more information.

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PAGET



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WHAT CAN YOU BRING BACK?

(Continued from page 44)

marked "For customs examination," either in bold letters, or by stickers announcing that they are a tourist purchase. Steamship companies, airlines, or postmasters will supply these labels. Their presence greatly speeds up the entry of a package. Since packages are subject to duty on arrival, they should be listed on the customs declaration for exemption. If duty has already been paid on a package accepted at the traveller's house before his return, it will be refunded. A package arriving after his return will be checked against the customs declaration filed at the time of his arrival, and admitted without duty. For all purchases it is just as well to keep sales slips and invoices.

Presents sent from abroad to friends or relatives are not included in the traveller's exemption, and the recipient may be asked to pay duty. A recent special allowance, however, has been made whereby a traveller abroad can send direct and duty-free as many presents of less than ten dollars as he likes, but never more than one to a single person in one day. Perfume, liquor, and tobacco, however, are excluded from this allowance.

It would not be advisable, either, to send a wheel of Brie as a present. Plants, vegetables, cuttings, seeds, fruits, livestock, meat or other foodstuffs: all these are subject to the regulation of the United States Department of Agriculture. Some of the items can not be brought in under any circumstances; others must be inspected or treated before they can enter; all must be declared. For plants, a permit can be sought through the import-permits unit of the Plant Quarantine Branch, 209 River Street, Hoboken, New Jersey; and for animals or animal products, through the Animal Inspection and Quarantine Branch of the United States Department of Agriculture in Washington, D.C. Pets can enter with a veterinarian's certificate that they have been in good health for sixty days.

Anything coming from Communist China and its dependencies, even a healthy pet such as a Lhasa Apso dog from Tibet, can be excluded, unless it is valued at less than $50 and unless "refusal to release the merchandise would, in the judgment of the Collector, cause excessive hardship to the passenger . . ." More than one visitor to the East, perhaps to Hong Kong, the world's bargain basement, has been surprised on returning with a fine Chinese piece to have it confiscated at customs. It may be necessary to return it to the place of purchase. Anything else must have a "certificate of origin," the merchant's guarantee that the goods were produced in Hong Kong (or Saigon, or Singapore, as the case may be). All importations from Communist China are prohibited, unless supported by a certificate of origin or by a special license from our Foreign Assets Control Administration.

Even purchases made in Japan are suspect if the traveller has also made a visit to Hong Kong. Because too many attempts have been made to fob off articles purchased in Hong Kong as Japanese, the Government now is constantly alert. In Japan, if buying ivory, porcelain, or bronze that might have come from China, it is astute to get a receipt from the Japanese merchant describing the purchase. Other purchases made in Japan are subject only to the usual general restrictions.

The ban on goods produced in China does not apply to Iron Curtain countries, such as East Germany. But importations from those countries are assessed with full duty rates. Products of West Germany, naturally, can be brought back—such things as Meissen, Rolleiflex cameras, Gründig tape recorders, Telefunken hi-fi equipment, and Volkswagens.

Once all the purchases have been made, and the traveller is on his way home, he faces another hurdle, that of listing them on the declaration. Customs declarations should be filled out clearly and legibly. Less than $200 worth of items need not be itemized, but for the full $500 exemption, each item must be listed with its value, as well as every item shipped or mailed, in order to be included in the exemption.

The customs officer wants cooperation and, above all, honesty. After seeing thousands of travellers, his experienced eyes usually spot the most accomplished smuggler. Clever travellers don't try to fool him.

Cordially yours—



Grand Marnier

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Match it with a wedding band of the same gem quality (choice of round, square or baguettes)... $500.

Rings actual size. Prices incl. Fed. tax.

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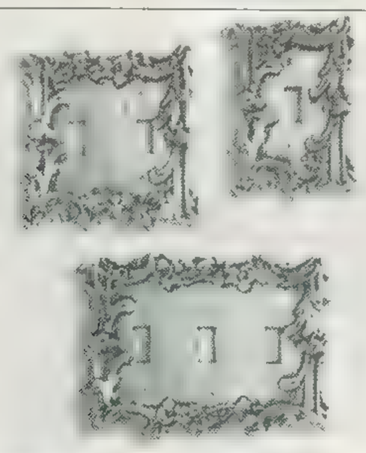
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Also for the first time, **DOUBLE OUTLET PLATES**, 3" x 5" $1.95 each. Wonderful for appliances, bathroom shaver, etc., and for baseboard outlets. Matching brass screws supplied with all plates. We pay postage.



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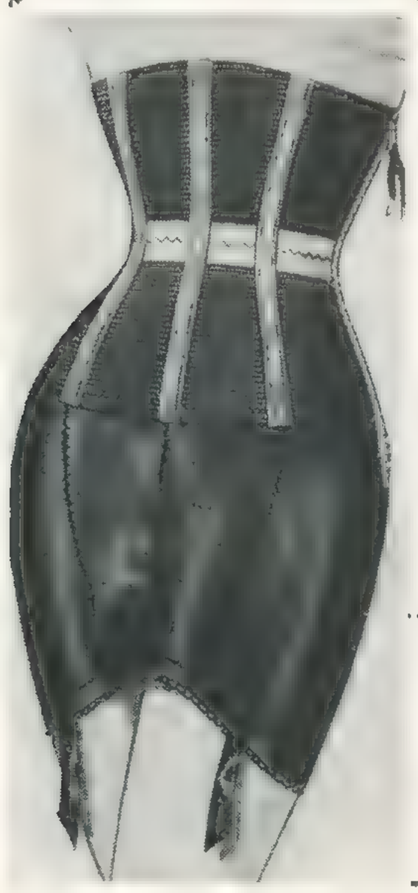
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the delicious collection of fabrics at House of Ducharne.
a shop given to the importing of fabrics from France.
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Cottons proceed from $6.95; silks, from $11.95.
House of Ducharne, 437 Madison Avenue, New York 22.



SHOP

A mandarin coat dress, right, worn over white cotton knee-length pants.
The short-sleeved cotton coat comes in pale blue or a pink-and-white print.
Sizes 9 to 15. 10 to 18.
$19.95 ppd.
Penthouse Gallery,
15 West 55th Street,
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Nylon tricot kimono, below, with full, three-quarter sleeves, a tie belt, and pocket. In red, black, navy blue, turquoise, pink, or mimosa.
S, M, L. $8.95.
By Van Raalte, at Bloomingdale's, Lexington and 59th St., New York 22.







HOUND

. . . April addenda



SHANNON

Half and half coat, above, that's half yellow, half white; to wear on the beach or over slacks. In Cone terry cloth. by Gertrude Davenport. Also in turquoise and white. S, M, L. $8.30 ppd. Tog Shop, Lester Square. Americus. Ga.

The black linen cardigan, left, with white braid piping. By Vera Horn, in Moygashel linen, $18.95 at Bonwit Teller. 721 Fifth Avenue, New York 22.

Cropped, flowered, the sleeveless linen overblouse, below, is faced in blue, edged with yellow braid. Skinny linen slacks in blue, yellow, white, mint green. Sizes 8 to 16. Blouse, $9.95; pants, $10.95. French Boot Shop, 541 Main St., New Rochelle, New York.



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really works with Miss Claire's restful treatments—guaranteed to restore grace and beauty to your figure. Bulge around the middle, spreading hips, heavy thighs or ankles are all amazingly reduced by a scientific principle that leaves your body firm. Remember you can't spread while firm.

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Cuts Faster Than File, Cleaner Than Emery. Shapes Nails Smoothly, Swiftly, Effortlessly

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6" purse size **$1.50**
8" professional size **$2.00**
Each in Presentation Case.

Add 75¢ per nail dresser for engraving up to 3 initials.

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- **Exciting fluid drape.**
- **Unbroken line from bustline to thigh.**
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- **Gives a flat tummy, a neat back view, yet permits rounded hips.**

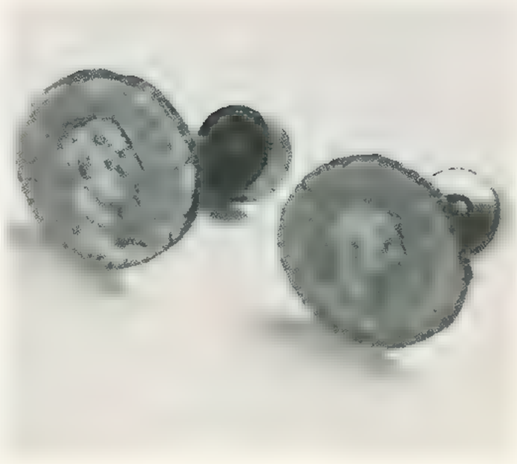
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$5.95 pink, white or black
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Bra Size.....Waist Size.....
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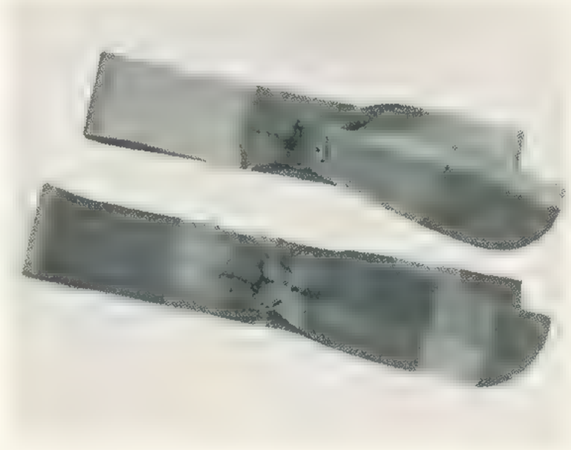
Coins changed—into cuff links, here. The bronze Roman coins are anywhere from 1,600 to 2,000 years old. $7.98 ppd. Nassau Imports, 200 West 34th Street, New York 1, N. Y.



Pipe dream. Here, a tobacco pouch of tobacco-coloured napa calfskin, with two compartments lined with oilskin; 5½" x 4¼". $8. Gucci, 7 East 58th St., New York 22.



SHOP



Waisted silk. Plaid silk belts, here; each is three inches tall, has a brass loop closing. In pink and violet, or green, orange, and brown. $5.95. By Boykin Belts, at Lord & Taylor, 424 Fifth Ave., N. Y. 18.



A face in the sun will be prettier, more comfortable, with these sunglasses. Calobar lenses are framed in light or dark mock tortoise shell, or black or white plastic. $12. Kobley & Stern, 15 E. 55th Street, New York 22.

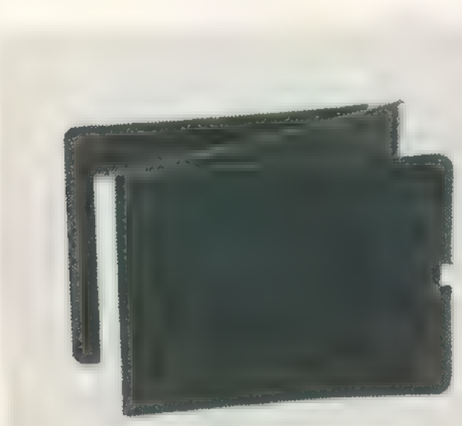


Handsome footwork, these pumps of ivory Cuoio Vecchio leather by Fleming-Joffe. High or medium heels. Sizes 4½ to 10, AAA to C. $19.95. J. & J. Slater, 533 Madison Avenue, New York 22.

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Crowned rings. Fourteen-carat gold ring and earrings—each, with a coronet of topazes. Ring, $100; earrings, $150, plus tax. Nadja Buckley, 665 Fifth Ave., New York 22.



Black and red. A billfold of black Moroccan leather, lined in red, holds its own money clip, has pockets for cards. By Rolfs, $5 plus tax. At Arnold Constable, 453 Fifth Ave., N. Y. 16.

HOUND

. . . April addenda



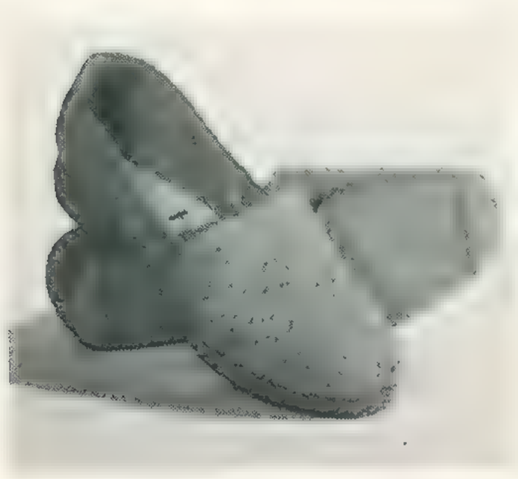
RAY PORTER

Winged height. From a smooth, partless brow, wings of hair dip nearly to the eyebrows. More waves cap the ears, free and lengthen the neckline. Mr. Harold, Hairstylist, Hotel Winslow, 55th St. at Madison Ave., N. Y. 22.

Travel space. This sturdy, roomy travel bag is made of natural cowhide, has a brass lock and double handles. $22 tax inc., ppd. Kaplan's Travel Shop, 123 State Street, New London, Connecticut.



MIEHLMANN



Italian raffia slippers with crêpe soles that could become a household habit. Sizes 5 to 9. $5.95 ppd. Elizabeth McCaffrey, SH 4, Northport, New York.



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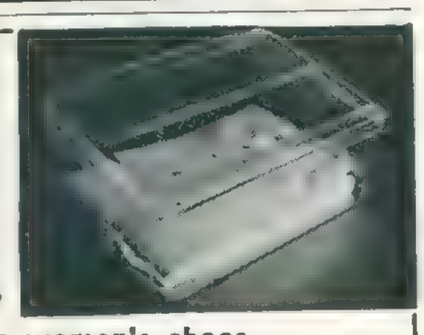
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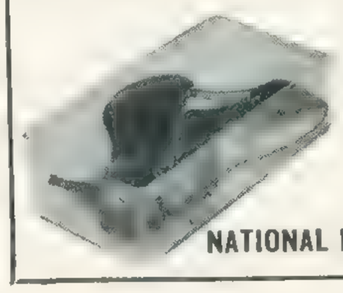
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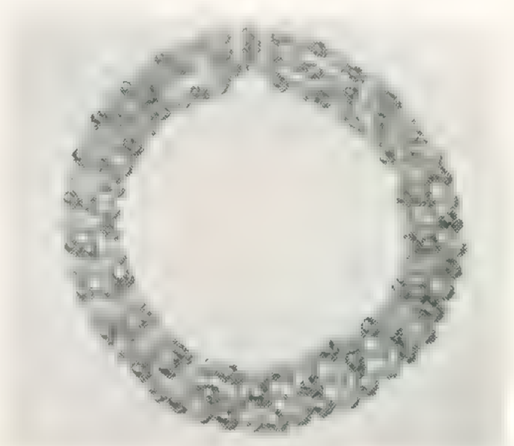
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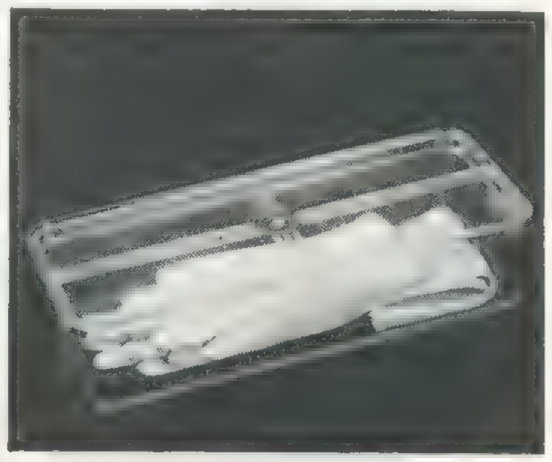


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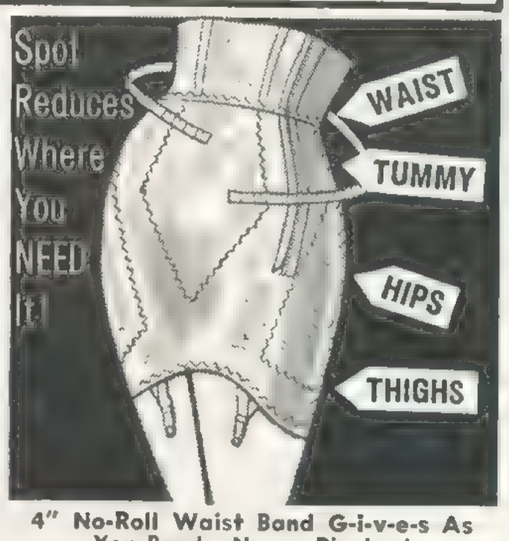


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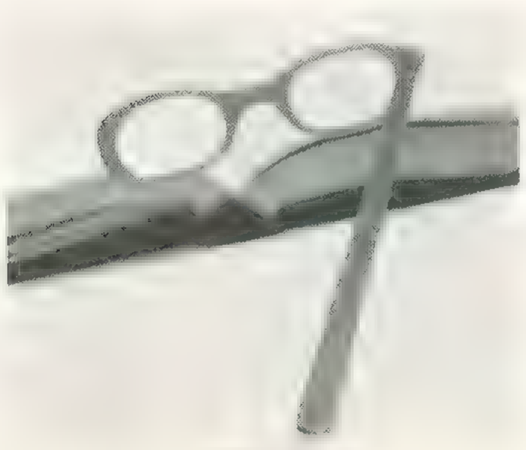
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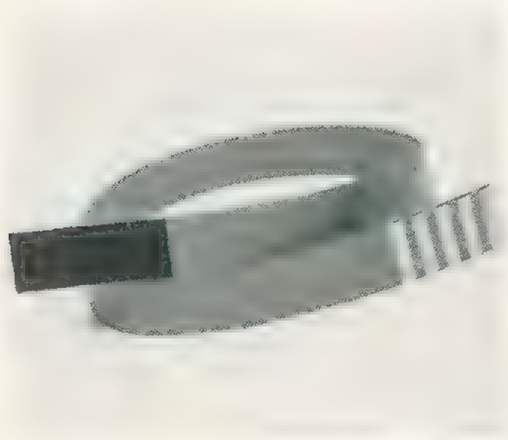
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HOUND

. . . April addenda



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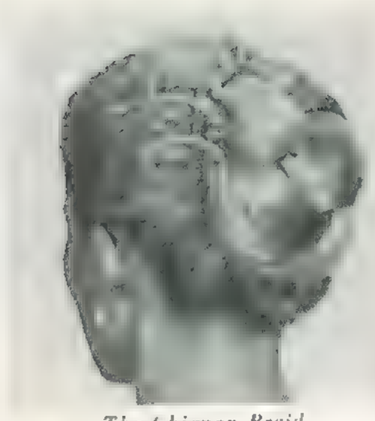
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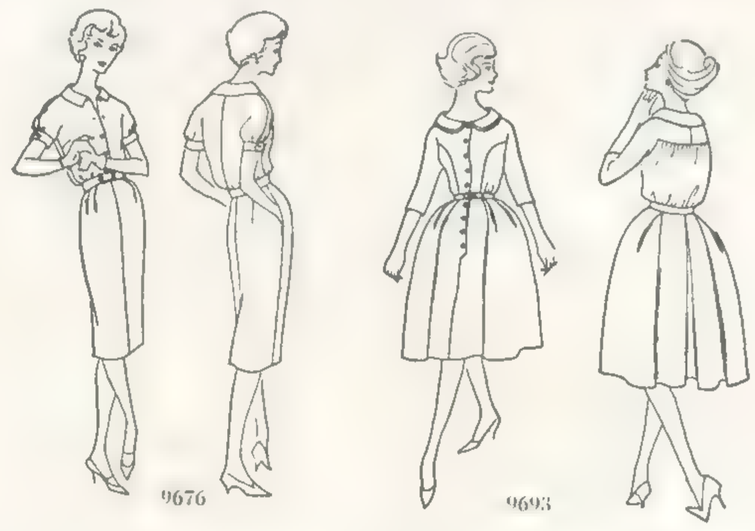
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VOGUE PATTERNS

(Other views, sizes, yardages of the Patterns shown on pages 114-115)



Above, left: Vogue Pattern 9676. Easy-to-Make shirt dress in sizes 12 to 40 (32 to 42). Size 14: 3¼ yds. of 35" fabric without nap. 75¢. *Above, right:* Vogue Pattern 9693. Shirt dress in sizes 12 to 20 (32 to 40). For size 14, use 5¾ yards of 39" fabric without nap. 75¢.



Above: Vogue Pattern 9715. Skirt, blouse, and shorts in sizes 10 to 16 (31 to 36). Yardage for size 14, using a 39" fabric without nap: for the blouse, use 2⅛ yards; skirt, 1⅞ yards; shorts, 1 yard. 75¢.

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Who's wearing what . . .
who's travelling where . . .
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APRIL 15

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JOHN STEWART

Vogue's eye view of who travels with what

Now that even goldfish are established portables,
the what-to-pack choice is wide open, and on this subject
free-roving minds have never been dull. A certain Captain Thicknesse
of the mid-eighteenth century travelled with a monkey riding
jockey-fashion on the horse that drew his chaise. (Mrs. Thicknesse
had a parakeet that hung by his bill from her tippet.) . . .
And Mr. Edward Wortley Montagu, Lady Mary's son, acquired in Paris
an iron wig, realistically hair-like, which he wore subsequently
in Egypt, Italy, Jerusalem. . . . More recently, it's been important
to take bathtub plugs to Moscow, the hot water being fine,
but disinclined to stay put. For Madrid it's camera film.
And for all-time, anywhere-in-the-world travel, it's hard to beat
the Owl and Pussycat formula: "They took some honey and
plenty of money wrapped up in a five-pound note." . . . For clothes
thinking on an equally versatile plan, see the next twelve pages.

Small-world clothes plan—

shopping system and phrase book

Whether you go by slow boat to Hong Kong (and we'd be the last to say that didn't figure in some travel lives), by jet, or non-jet, workable chic in the wardrobe department depends first of all on a neatly plotted shopping system. Points to keep in mind are these: No need for dullards in the best of possible small-world wardrobes; travel-happy wools and other 1959 fabrics have put an end to much of the nonsense about travel clothes looking made-for-journeying and nothing else. Every look should count, however—twice if possible; for instance, cool-but-covered cotton dresses can climb a pyramid, or lunch in town. And, as far as range is concerned, American city clothes—chosen with a grain of sense and a handful of fashion—can take you handsomely through any temperate city on the face of the airways maps, and then some. Our small-world wardrobe starts here, lasts for a dozen pages. Leaving no gap unbridged, it consists of spring-into-summer clothes in graduated weights, ranging from warm coat to bathing suit. These clothes are practical but don't shout about it; there's an extra measure of wool because of its undaunted energy. The colours are instant-mix: beiges, browns, black, with a fling of nasturtium shades included as cheerful extras. More travelese on the pages: guidebook phonetics—to start your global frame of reference.

Opposite: One of the two suits that act as tour managers for this wardrobe; this one, beige wool-and-rabbit's hair jersey, the unfitted jacket outward bound in brown. Worn with it here, a cream-coloured chiffon shirt (news now in suits) that shows a shoot of cuffs; some days, this could give place to one of the sweaters in the cast. Zing-packed hat: a high crushy cloche in citron-yellow velveteen. Suit by Hardy Amies ready-to-wear. About $70. Blouse, $30. Both at Bonwit Teller. Suit, also at Hutzler's; Joseph Magnin. Nasturtiumism (that's a bright idea with most of these clothes): Apricot Parfait lipstick by Dorothy Gray.

Below: Second suit to lead from, also beige, in raw silk. The jacket here, easy and sloping, with little round collar, low-placed buttons, three-quarter sleeves. The overblouse, cocoa-brown printed silk that can also do a retirement act, leaving the skirt free for a shirt and sweater in the country. Nasturtium plant here—the orange velveteen small-hat, bowed at front. Suit by Vera Maxwell; about $175 at Saks Fifth Avenue; Neiman-Marcus; Meier & Frank. Both hats (that pack by collapsing into small tubes), by Emme. Handbag by Deitsch.



Hwĕr ĭs

Ī-dl-wīld

ār-pôrt?

Fŏl-ō thĕ sōōts



Līt cōt wĕth-ĕr–
ō-cā-zhŭn-ăl shau-ĕrs

Small-world coats, here, with a nice don't-baby-me way of looking at the weather—to go anyplace where "precipitation" looms heavily in climate statistics. *This page:* Raincoat of white cotton poplin that serves, fashionably, in any language. (Some of its most likely bookings: London, Paris, Mexico City—or Tatoosh Island, off Washington state, where it rains almost *always.*) This coat, three-quarter length with a wide round collar, turned-back cuffs. By Lawrence of London, of Zelan-processed poplin (Stevens fabric). About $45 at Lord & Taylor; Julius Garfinckel; I. Magnin. *Opposite:* Rated next in importance to travellers cheques—the jersey coat, of textured taupe-brown worsted, with a cardigan neckline that dresses up to pearls or down to a woollen scarf. The pockets, big and handy ("have your tickets ready"); sleeves are loose, bracelet-length. This, for fair or chance-of-showers weather that might turn up in any city. By Harry Frechtel of Jasco jersey. About $160 at Lord & Taylor; Marshall Field; I. Magnin. Orange velveteen cloche by Emme. I. Miller shoes.

LEOMBRUNO-BODI



Frĕsh ôr-ĕnj-ĕz hēr

Small-world dress looks, cool and on the orange side—one, oranged by jacket—to brighten the corner where you are. Corners, here, could include anything from a southern European city to our own Yellowstone Park (that might later be remembered as Orangestone). Each dress can be worn under one of the coats a page back, if the travel plans turn north.

This page: Charmingly good-humoured dress that can get around as tirelessly as American Express. (We see it, perhaps, lunching at Estoril, then rambling up the hills of Portugal to Sintra's Pena Palace.) Orange-coloured Dacron-and-cotton bound and belted in white, with new lamp-shade sleeves. By B. H. Wragge; about $65. Bonwit Teller; Hutzler's; I. Magnin.

Opposite: Black grained silk sheath, and orange-printed silk-and-linen jacket—a costume that could orient itself to San Francisco, Tokyo, Beirut (this last, jettable now in twenty-five hours, with time for a stop in London). Costume by Gaines-Parnet; $90 at Miss Bergdorf of Bergdorf Goodman; Hudson's; Neiman-Marcus. Turban, by Emme. I. Miller shoes. Chair from Laverne.









LEOMBRUNO-BODI

Small-world plaid, *left*, here in brown and beige cotton with fringed collar, a warm-city look (Naples, anyone?). By Herbert Sondheim, of Galey & Lord fabric; $70 at Saks Fifth Avenue; Neiman-Marcus.
Top: For any place with a big inventory of sun and scenery—a cotton broadcloth dress, flower-printed in brown, pink, turquoise. The bare back ties up with a bow. By Cabana; $23 at Saks Fifth Avenue.
Above: For lunch and on in a fashion-hip city, this silk surah dress with new lantern sleeves, snug bodice. Print: black and brown circles on white. By Hannah Troy of Onondaga fabric; $90 at Saks Fifth Avenue.
Opposite: Shirt-collared dress that could be negotiable anywhere in the world. Gold-coloured silk with these softenings—full-blown, gathered skirt, sash long enough to tie in an extravagant bow. By Maria Krum; about $125 at Bonwit Teller; Nan Duskin; I. Magnin.

Iz-ĕnt thĕ vū
sĕn-sā-shŭn-ŭl?





Sē âr brēthz ĕk-sīt-mĕnt





Small-world play clothes, here, wearable wherever there's sun and shore. (That includes Alaska, which really does have a summer, though short—this year, it's on a Wednesday.) *Above:* Suit for sun and sea, of white Arnel sharkskin with camisole top, stitched pleated skirt. The belt is black plastic—and swimmable. By Elon, in Fuller fabric; $16 at Lord & Taylor. *Far left:* Second swimming suit (one's always wet), to figure on. Knitted of black elasticized Helanca nylon. By Robby Len; $15. Best & Co. *Near left:* Slacks of beige wool flannel to wear countryside; black cashmere cardigan. Slacks by Evan-Picone; $16. Sweater by Pringle; $35. Both at Bonwit Teller. Fortunet shoes. Knize scarf. *Right:* Indispensable stole; here of nasturtium-yellow wool-and-nylon, fringed, to warm a later-day dress. Of Sekers fabric; $35 at Bonwit Teller. *Below left:* Cable-stitched cardigan sweater of beige wool, to go with a beige suit-skirt, most dresses here. By Seaspun; $45 at Lord & Taylor. *Below:* At home away from home, a yellow robe of poppy-patterned silk damask that dwells in its own case. By Dynasty; $25. At Lord & Taylor. *Opposite:* For Wichita-to-Sydney, a bright red dress with elasticized waist, and cardigan jacket (not shown here). This, wool—knitted, mussless. packable. The silk scarf, Indian-printed in oranges and black, goes head and shoulders over anything on these pages. Dress by Goldworm; about $50 at Bergdorf Goodman; Dayton's; Frederick & Nelson. Scarf by Knize. Palizzio shoes.



LEOMBRUNO-BODI







Thē ôr-kĕs-tră plāz frŭm nīn ŏn

Small-world evening dresses that look much too beautiful to be unwhimpering travellers—but are. Two are wool with enduring virtues, one a float of silk chiffon. These, to make a festive showing—perhaps at the Crush Bar at Covent Garden, the Staatsoper in Vienna (waltzing later), or New York's Embassy Club. *Near right:* To keep company with candlelight and wine—golden brown silk chiffon, shirred into a dress with big pouffed sleeves, a swathed waist. The length, new for evening, comes near the ankle. By Ceil Chapman; about $160 at Saks Fifth Avenue; Jenny's; Frost Bros. *Centre right:* Short evening dress of white worsted challis, printed with bright-coloured poppies. This, a dress that could do the newest travel-trick: have cocktails in New York, then whiz proplessly to Los Angeles, arriving (through courtesy of a time-change) in time for dinner. Dress by Claire McCardell; about $90: Bonwit Teller; Julius Garfinckel. Evins shoes: I. Miller. *Far right:* What must be one of the most dashing evening dresses in any world—a strapless black sheath of nun's veiling (wonderful woollen voile). Short, with this stopper: one loose panel pouring almost to the floor. By Trigère; about $250 at Bergdorf Goodman; Nan Duskin. Lilly Daché Boutique necklace. Palizzio shoes.

LEOMBRUNO-BODI



Have you a fashion

THE QUESTION EXPLORED; CLOTHES-LIFE COMMENTARY

Well, have you or haven't you? It's a matter of decision actually. As simple a question as, "Can you cook?" If you can't, you can learn. And the same holds true for fashion personality. When it isn't bred in the bone, so to speak, it can be learned; even, in extreme cases, created out of whole cloth. Both the women whose fashion characters are read here and on the next four pages start, as it happens, with an enchanting number of natural assets. Yet neither of them simply rests, inert, on her good looks laurels. Each develops and enhances—by the clothes she wears, the way she does her hair, and how she uses jewels—whatever is individual and attractive about her appearance. What she creates, in other words, is a style, a particular, identifiable dash and prettiness that is hers, as personal as her voice.

We said dash, because there are women we know who have unlimited fashion personality and no prettiness at all. Some fashion successes are based on the single plus of a marvellous figure; others on a combination of fair figure, fair face, and quantities of planned illusion—the best coiffure obtainable, know-how with make-up, diet-and-exercise discipline, some very firm no's to clothes that aren't flattering.

In the matter of fashion character, this is fundamental: At any moment in time, certain superb looks exist in the mainstream of fashion that are *not* superb for every woman alive. The woman with true fashion convictions will ignore them or vary them so that they fall within her personal frame of fashion. Deciding what not to wear, then, is as important to establishing a style as deciding what clothes to wear most. It involves knowing all the special flatterers, all the non-flatterers, the just-under-the-wire looks. Mrs. Henry Fonda, for instance, considers the Chanel suit, the stripped Mainbochers, among the best looks going; yet she hardly ever wears them. Instead she substitutes the kind of dress and jacket suit she wears in the photograph on page 88. Mrs. Winston Guest never wears long red fingernails or the colour cinnamon. Her clothes convictions are firm, as brilliantly revealing as a fashion documentary.

Tall, blond, slender, with a sort of greyhound elegance, Mrs. Guest has a fashion personality supremely representative of its time and place. She looks almost uncannily the way an American woman of the twentieth century should look—or the way a foreigner might imagine she *would* look. Good health is as much a part of this American ideal as good features and beautiful clothes—and Mrs. Guest, an expert rider, swimmer, and tennis-player, looks fit as a fiddle. She moves with a tennis-player's easy, unfettered stride, and although she stands or sits quietly in repose, there is always an air of alertness about her—of being ready for anything. (However, she never perpetrates the fashion banality of looking "outdoorsy" when she is indoors.)

Every line of her face and figure is clear-cut; her legs are long, her head small and neat; there isn't a single blurred or untidy detail. Her clothes seem a part of her, not a bulky superstructure that she is wearing. She dreads overdressing as she would adders fanged, and this is often reflected in her conversation—"I was terribly underdressed, as usual," she may remark, without a trace of regret. She is willing to, and does, go to considerable effort to achieve the effortless look, the easy, understated perfection of her clothes, from custom-made riding shirts to Mainbocher evening dresses.

In fact, Mainbocher, with his lifelong, often-repeated aim of "simplifying fashion," might have been divinely appointed to be Mrs. Guest's dressmaker—or Mrs. Guest, with her passion for simplicity, to be his customer. Either way, they get along famously. Although Mrs. Guest does not, by any means, buy all her clothes at Mainbocher, she buys a great many of them there. "I think Main has such fantastic taste," she may remark; or, "He's an absolute genius at cutting." Of Mrs. Guest, Mainbocher, in turn, said recently: "She is a joy to dress because she makes a choice and sticks to it—she doesn't waver. She has a very real and sympathetic appreciation of what *I'm* doing, and this in turn helps to secure excellent special efforts from me. She has enormous *genre* of her own—a superlative fashion sense. And she's a superb person to fit. It isn't just that she has a marvellous figure—she lends herself to really working. She's adored right through the house."

Mrs. Guest buys one or two French dresses a year, and tries on a great many more, only to find that they "look awful on me." In general she feels that French clothes seem too important, complex operations that are trying to overpower her—they want to wear her, instead of the other way around.

personality?

ON MRS. WINSTON GUEST AND MRS. HENRY FONDA

She feels far happier in, for example, a little Mainbocher two-piece wool with a straight skirt and an overblouse top that has raglan sleeves, a simple round neckline; she has had Mainbocher make this for her in several colours—one, orange—as well as the original white. Or in her favourite country costume—a slender bright-coloured linen skirt, and a well-cut shirt with a tiny embroidered monogram on the pocket in the same colour as the skirt. (She buys reams of shirts in the boys' department of a New York shop.)

Whatever she buys, and wherever she buys it, Mrs. Guest knows exactly what she wants—and doesn't want. The great strength of her fashion personality lies in this simple fact: she knows what it is. She has firm, even inflexible ideas about how she looks and what suits her. Although she is far from immune to changes in fashion—she adores new colours, and currently has a passion for white—she buys nothing solely, or even primarily, because it is "fashionable." In an era of wide collars, Mrs. Guest coolly continues to have all her collars made narrower—she doesn't think wide ones suit her slim shoulders and small head. "Most women never stop to think what kind of a figure they have," she said recently. She has stopped and thought.

When something is right for her and looks well, she will wear it happily for seven, eight or nine years. At least one Mainbocher suit is in this non-stop category. Mrs. Guest describes it as being "like buying a painting or a piece of furniture—you just don't get sick of it." Other explanations of this loyalty may lie in her early life in Boston, where old clothes are venerated like the sacred codfish, or in her lifelong enthusiasm for riding and hunting (a good pair of riding-boots, after all, simply improves with age).

Mrs. Guest adores sweaters, and collects them insatiably —"it's like eating peanuts." To wear in the South, she has several cashmere cardigans—one yellow, one blue, one pink —lined with ermine dyed to match, and a black sweater lined with white ermine. She also has several jackets lined with ermine, and her favourite evening wrap is a white ermine jacket from Mainbocher. Other furs in her closet include a mink coat, a beige nutria coat, a mink jacket, and one or two mink-lined jackets.

She dislikes slacks, on herself and other women ("I don't like the look of pants on women—pants are for men"), and wears them only for shooting or riding, or country walks in very cold weather. This dislike doesn't, however, extend to shorts, which she wears a great deal in summer and in the South in winter. Buying bathing suits is a trial to her because of her long legs; she generally has to have the pants lengthened. She never wears maillots.

Many of her shoes are made by a small custom shoemaking firm in uptown New York, which has a cast of her foot. Her riding-boots and shoes, breeches and leggings, are made by two renowned firms in London; her riding-shirts by a custom shirtmaker in New York, to Mrs. Guest's own specifications. She feels strongly about shirts—"the most difficult thing to make properly is a shirt; the collar has to be just right, and I don't like all that fullness in the back." Her riding-shirts have a little stiffening in the collar, the backs are cut quite straight below the yoke, and they have French cuffs; she has them made both in cotton and in wool. (For horse shows in hot weather, she often omits the conventional linen riding-coat, and simply wears one of the cotton shirts with a tie.) Her attention to the cutting of these shirts is typical of her passion for detail, her dislike of anything messy or slipshod, and her genuine appreciation of good workmanship—whether in the turn of a shirt-collar, or the seaming of a Mainbocher suit-jacket.

While she likes hats in principle, and feels that a hat is needed in town in the daytime—"to finish off your suit"—Mrs. Guest vastly prefers the kind of small, uncomplicated hat you can take off and carry in your hand. In the summer, or in the tropics, she often does her hair in pigtails, and she habitually swims without a bathing-cap—she cheerfully admits that this is terrible for her hair, but can't resist doing it. "Then I have to wash my hair in the shower afterward, and it bleaches out so I look like an albino."

She tans easily and deeply; when she has a tan, wears no make-up at all, and wears very little at any time—a base of non-allergenic lotion, lipstick, and a touch of eyebrow pencil. In a new portrait of her by Dali now hanging in her New York drawing-room, her face is shown as being absolutely colourless—a slight artistic exaggeration—with, as the only colour in it, the intensely bright, light, clear blue of her eyes.







Mrs. Winston Guest—her fashion convictions

One of the great American fashion-personalities, Mrs. Winston Guest is a woman of strong convictions where fashion is concerned. Some of her likes and dislikes are described on the two pages immediately preceding these. Others are: "The average person tends to overdress. . . . A woman should dress to suit her own looks, not because something's in fashion. If I don't like a dress, no one can sell it to me. . . . The most important thing is to be healthy and look well. If you feel awful, you look awful." One thing that makes Mrs. Guest's fashion-personality arresting is that it is simply one facet of her total personality; her clothes-life is only a part of her life as a whole. She travels a great deal, mainly by air; is active in charitable works; enjoys outdoor sports, friends, parties, the country, the company of her husband and her four-year-old son; enjoys collecting antique furniture and objects for her charming Sutton Place apartment, shown in the photograph above. (In this photograph, she wears a pale-gold beaded evening dress; in the photograph opposite, a grey wool suit. Both are by Mainbocher, and neither one is new this season.) Her interest in, and talent for, fashion fits smoothly in with all these other interests. "I'd much rather have a French desk than a fabulous necklace," she said not long ago, "or a pair of beautiful porcelain birds. Or a horse."

TONY ARMSTRONG JONES



Mrs. Henry Fonda—— fashion independent

A Venetian beauty—small-waisted, green-eyed, and fair—Mrs. Henry Fonda was, before her marriage, the Baroness Afdera Franchetti. She has, in quantity, the self-knowledge and unflagging sense of direction that make fashion personality. Salient among her techniques is the limiting of clothes looks. Having almost no taste for outdoorsy life, she concentrates really on just three: the dress and jacket look for days; a series of dinner-skirt looks for entertaining at home; and a romantic school of big-evening dressing. In colour it's browns, beiges, and greens almost always, plus this tangent: "I love white the year around."

TONY ARMSTRONG JONES

Although most of her clothes are Italian, with many of the evening dresses worked out in collaboration with a Roman dressmaker, Mrs. Fonda remarked recently, "I'm discovering more and more the excitement of shopping in New York." Here she's apt to buy such collector's clothes as a long tweed dinner skirt, wonderful shirts, occasionally an American black dress. Two characteristic looks are shown here. At far left, a grey-green wool dress with its own jacket; the skirt, straight but fullish. Above, a coffee-brown satin skirt, worn with a wide-collared white satin blouse—very much the sort of look Mrs. Fonda likes for the late supper parties she gives almost non-stop through the theatre season. Although she loves pearls, green tourmalines, emeralds, she has no taste for diamonds—"on me they look like glass."



HENRY CLARKE

Evenings in Paris—the new beauties there, *this page:* Dior's nostalgically charming Angleterre—a liquid flow of dress in pale-grey nylon tulle and white flower-beading with a softly bloused pseudo-jacket tied high on the waist. This kind of unsheathed sheathiness, a major Dior-ism this spring; this length, evening news throughout Paris. Dress, in America at I. Magnin.

The sari drift in Paris, *opposite page:* Lanvin Castillo's extraordinarily graceful sari-shape in pale-pink silk ribboned with white—among the most fascinating night looks at this house. Another: the surprise jewelling worn with it—two necklaces of ruby beads meshed in golden embroidery. In America: Bonwit Teller; I. Magnin. Reflecting rubies: Antoine de Paris Magenta lipstick.





HENRY CLARKE



Paris evenings—with flowers, *this page:* From Dessès, the shape that typifies the Paris delight in wide collars, tightly belted waists. What Dessès adds for evening: organdie, flowers—a mélange of pinks deepening to coral. Flowers carried: a coat of organdie cloqué in the dress colouring. In America at I. Magnin. Background: the Paris house of Mr. and Mrs. Arturo Lopez-Willshaw.

Excitement in Rome—with colour, *opposite page:* From the first couture showing of Irene Galitzine, a breathlessly pretty young evening dress in one of the colour-raves of the Italian collections—apple-green silk with a jutting skirt, bodice tied on the shoulder tips. Where the ties tie: a separable panel of silk, curling around to the slipper-points here. Additional Collections flash: a corally new French lipstick—its name, Collections; by Orlane. Dress, in America at Henri Bendel.



PEOPLE ARE TALKING ABOUT . . .

PEOPLE ARE TALKING ABOUT . . . The icy condition of the cold war, the Berlin icicles. . . . The tenth anniversary of NATO. . . . The decency, the bold incongruity of matching the graceful-minded, sensible Gertrude Berg with the austere Sir Cedric Hardwicke, both playing with every marvellous comic nuance in *A Majority of One*, by Leonard Spigelgass who gets mass response to Miss Berg's considered, pursed opinion that Japanese green tea tastes like hot parsley.

PEOPLE ARE TALKING ABOUT . . . *Some Like It Hot,* a new slapstick movie with gangsters, a girls' orchestra, Tony Curtis, Jack Lemmon, and Marilyn Monroe who looks "just like Jell-O on strings." . . . The interminable use of the word, apathy, to describe the condition of the populace. . . . The Italian influences filtering into Melbourne, Australia; the *pizza* places, the *caffé espresso* houses, the Roman restaurants with lovely, slippery food. . . . New York's "April in Paris Ball" with the tickets $150 apiece.

PEOPLE ARE TALKING ABOUT . . . The new novel, *Spinster,* in which Sylvia Ashton-Warner writes like billy-o about a teacher of Maori children in New Zealand; it is touching, amusing, observant, fresh, and simply brilliant. . . . The wild conception of a new international magazine, *Rhinoceros,* to be published by Albert Skira and Salvador Dali. . . . The London love for the movie, *Fortunella* in which Giulietta Masina has hair like a coconut, a terrific fraternal grin, and a heartbreaking back view.

PEOPLE ARE TALKING ABOUT . . . The exquisite readings from her own stories, given by Isak Dinesen who looks like a grey breath. . . . "Nola," a song without words that has been around since 1915, and now, with words, is sung in a growly, nostalgic way by Billy Williams. . . . The Carzou paintings, magically real, scratchy, thorny in draughtsmanship, pale but not pastel in colour, at New York's Wildenstein Gallery. . . The miserable movie, *The Naked Maja,* with Ava Gardner as the Duchess of Alba, and Anthony Franciosa as the great painter, Goya; the sugar in their romance is almost diabetic.

Tammy Grimes in *Look After Lulu* (opposite) thrusts out her jaw, lets her odd, Glynis Johns voice jump up and down as though she were on a vocal teeter board, and plays, deliciously, a sweet courtesan who holds on to her dignity and her reticence even when she hides in and under beds. (The place, obviously, is Paris, 1908.) In reheating an old Feydeau thing, *Occupe-toi, d'Amélie,* Noel Coward has kept the silliness, added some fun and been lucky. The time, 1959, seems just right for a bedroom farce, directed in the most glossy way by Cyril Ritchard who has speeded it up, and acutely underlined it—but not enough in the first act where the plumpness of the plot takes considerable explaining. In addition, this high concentrate of corn mush depends on the taste of Cecil Beaton whose sets and costumes seem to be influenced by the famous twenty-eight Howard Johnson ice-cream flavours, running to pistachio, orange, lemon, and raspberry; Ina Cummins, as Lulu's wedding attendant, looks like a double scoop of vanilla. For being discovered in the wrong bedroom, Miss Grimes, her face always energetically doing something new even when it is not called for, wears the accepted, appropriate costume: tight, busty corset, knickers, camisole, and high black and white shoes. In a small part, David Hurst, as an inspector of police, is superbly funny. He walks as though going into a stiff wind and his formidable politeness at finding a Royal Prince incognito and trouserless with Lulu on her wedding day has an essential comic crunch.





What anybody can tell immediately from these four pages: these are the black-and-whitest prints to date, the kind of astringent counter-colour that's needed now... no-colour alternates in a current wardrobe plan have a way of keeping the chic of strong colours famously up to pitch. *Left:* Dress of black and white cotton faille, the same print lining the silk gros de Londres coat... the most uncallow checks a woman, staying up late, could wear. By Scaasi; Staron cotton and Couleur silk. Henri Bendel; Woodward & Lothrop; Montaldo's; Harzfeld's. Gloves by Superb.

The American word on black and white prints

FRANCES MCLAUGHLIN-GILL



New American prints in black and white

Left: Garden clippings on a silk surah dress and cape with an American-spoken-here air: black, white, dashing. Everything at Saks Fifth Avenue—dress by Sophie, to order; hat by Tatiana; bracelet by Albert Weiss. Bracelet-length of glove, by Superb.



Left: What's happened to the "geometric" print—black and white silk chiffon dress with a new kind of five o'clock décolletage, sleeved to the wristbones, worn with a wide black organdie hat. Dress and hat by Galanos. Bergdorf Goodman; Nan Duskin; Amelia Gray.



The pants league

Two looks, here, both starting with pants. One look, black and silky for at-home indoors; the other, brownish and woodsy, for country outdoors.

Left: Homing species of pants—black silk satin, worn with two black silk knitted sweaters. The pull-over, about $28; cardigan, about $33. Both, by Dalton; at Bonwit Teller; Montaldo's; Neiman-Marcus. Pants by Dynasty; $23 at Lord & Taylor.

Right: For the outside world, slim worsted slacks, checked brown and white, leading up to a wonderful country jacket of beige suède. Touch of sun: a sweater of brushed Orlon in yellow. Pants by Jackfin; about $23. Jacket, treated with spot-resisting Scotchgard (A. C. Lawrence leather), by Gean-Edwards; about $50. Sweater, about $7. Jacket, string gloves by Fuchs, at Lord & Taylor. Sweater and slacks at Gunther Jaeckel. Costume, also at Marshall Field; Dayton's. Another touch of sun: lipstick called Sunset Red, by Germaine Monteil.

PALUMBO



Collected dash:
separates system





America is separates country. . . . Given a shirt or two, several well-tailored skirts, jackets, and a reserve of handsome accessories, an American woman can usually whip together a look that for off-the-cuff elegance is second to none in the world. Example: the self-assembled suit shown in stages at left and above—assembled for the woman who has always cleaved to the idea that the finer points of country-dressing lose nothing in city-translation. Modelling for Vogue: Mrs. Michael Butler—who is, as it happens, a three-seasons-out-of-four New Yorker. *Left:* Prep school jacket in red wool, bound and buttoned with navy-blue braid; about $50. This, and the straight blue-and-white checked woollen skirt, about $30. By Ellen Brooke. *Above:* Nth shirt—silk, white, French-cuffs. By Evan-Picone; about $17. This, the skirt and jacket: Lord & Taylor; L. S. Ayres; Sakowitz. Belt, also: Lord & Taylor. Brown leather Gucci handbag. Eugenia of Florence shoes. Chairs: Four Seasons. Tiffany jewellery, mainly gold.





The Marchesa Origo, a scholar and a gentlewoman, has a thin, sweet face, a deep knowledge of the thirteenth and fourteenth centuries, and an international reputation. Her accent, English clarity softened with Italian, shows her part British (and part American) heritage, her years of living in Italy, where she was educated by tutors, and was married to the Marchese Antonio Origo in 1924. The mother of two daughters and the author of seven books, including The Merchant of Prato, *she gave a series of lectures at Harvard last October. Deeply interested in the International Social Service, Inc., and its inter-country adoption work, the Marchesa Origo has a home for twenty-two children at the Origo farm in Tuscany. In the winter, the Origos live in Rome at their Palazzo Orsini,* right, *built on the foundations of the Emperor Augustus' Theatre of Marcellus, erected in 19 A.D.*



Who reads other people's letters?

By Iris Origo



Where does the fascination lie in reading other people's letters? It is one that has been felt in every age. The great mediaeval preacher, San Bernardino, used it, as an eye-witness has told us, for his own ends: when he saw his congregation's attention flagging (and well it might, for he began to preach at dawn and sometimes went on for three or four hours) he would draw out a piece of paper from his habit. "Hearken to the letter I received this morning!" At once his hearers leaned forward, all agog. "Lo, you prefer an unread letter to the word of God!"

Such an incident is not likely to occur today, and indeed it has become a commonplace to say that letter writing is a forgotten art. But it is not, I think, true. We do not, of course, now receive the long, careful letters of more leisured ages, meant to be read aloud to a whole circle of friends. But what we do get is, certainly, not less lively. Far from being dead, Virginia Woolf exclaimed, the art of letter writing is "so much alive as to be quite unprintable. The best letters of our time are precisely those that can never be published."

This is undoubtedly true—but has it not always been so? Why should we presume that the letters that have come down to us from the past, were the only ones that were written? "*Odi et amo*," I hate and I love. If Catullus' verses, after nearly two thousand years, still tremble with his passion and humiliation and desire, may we not guess at the frantic messages of jealousy and pain brought by a slave in the dark hours to Lesbia's door, and thrown into the embers of the brazier at which she warmed her delicate white feet? I can hardly believe that Pericles never sent a note to Aspasia, nor Caesar to Cleopatra—nor does it seem likely that these notes were dull. The letters, in short, which have come down to us are only those which their recipients did not destroy: they are, though private papers, not the *most* private ones.

But among those left there is surely enough material to satisfy us—indeed too much. When I was a child there were a few things that I promised myself I would never do again, and freedom from most of them has, by now, been my privilege for so long that it has lost its savour. But there is one luxury which I have only very recently acquired: I no longer pretend to like the books that bore me.

For many years I read—owing, as I now realize, both to an intense curiosity and a certain timidity about life—a vast number of memoirs and letters. I was looking for terms of reference, of comparison, before beginning to live myself. I enlarged my literary acquaintance, but as far as an assessment of life went, or any clear idea of what I might myself expect from it, I only added to my confusion. Then, as the waves of my own life came breaking on the shore, I concerned myself less, for some years, with the affairs of the dead. But recently I have begun to enjoy reading other people's letters again—and to ask myself which I really do like, and why. For this, surely, is a matter in which one need not be bound by any other standards than one's own; one is as free to be drawn or repelled by a man's letters, as by his person.

I think that what I am looking for in letters from the past —what instantly captivates and charms me—is the sound of a voice: a sound as likely to come from a letter nearly two thousand years old as from one written yesterday; from a child's scrawl as from an impassioned love letter. Here is one, now in the Bodleian Library, written by a little Egyptian boy on papyrus, in the second or third century A.D.:

> "Theon to his father Theon, greeting. It was a fine thing of you not to take me with you to town. If you won't take me with you to Alexandria, I won't write you a letter or speak to you or say goodbye to you; and if you go to Alexandria I won't take your hand or greet you again. That is what will happen if you don't take me. . . . So send for me. I implore you. If you won't send, I won't eat, I won't drink, there now. Farewell."

And here, to skip some sixteen centuries, is part of a note from the young Victor Hugo to his mother, when she had gone away from home, in which a child's whole longing for his mother is conveyed in the last two words.

> "We are very dull here since you left . . . Every morning we work at Latin and *(Continued on page 140)*

The Hendon

"The dear man," said Ellen Gregor. "I feel he is quite forgotten."

"Hardly," I said.

"More than you realize. There is a new generation."

"It can read."

"But you see," she said, "the book is out of print."

Ellen Gregor is my literary agent. She is small—all women who are literary agents are small, and indefatigable, and hard to get on the telephone—she must be somewhere in her fifties, but she is in complete control, slim and handsome, with obedient hair (she says to it, "Be blond" and it is blond) and she occupies, in the world in which she moves, a place of real power.

We were talking now of her favourite author, Eliot Hendon and his one famous book, *In the Tradition*. She had summoned me to her office, a thing she rarely does, apparently just for this purpose; I was a little puzzled.

"This year," Ellen Gregor said, "is a double anniversary. The book was published thirty years ago and Eliot will be seventy in October.

"He was my first client," she went on, "and *In the Tradition* was my first book." For a moment she looked out the window of her little book-lined office. Her eyes were far away, on a time I did not know.

She turned back and shrugged. "He's broke now, of course," she said. "Not a cent."

I said, "Where is he?"

She frowned at me, as if I should know the answer to that. "In Capri. He's lived there for years. He bought a little villa with the first money from the book. The living's cheap but still he has to have something."

"Doesn't he write at all?" I said.

"Nothing anyone will buy. He's too erudite and too old, to put it bluntly. *The Greek Anthology* is his idea of light reading."

I said, "Can't you arrange for a new edition of the book?"

She shook her head. "You can be sure I've tried. I kept it alive for twenty years, with threats and blackmail."

I shifted in my seat and pulled out a cigarette. "Ellen," I said, "you got me down here for some reason. What is it?"

Ellen managed to look—can you do this?—both surprised and guilty. "Yes," she said, "well, I want you to do something."

"What?"

"I want you to write a piece, an anniversary tribute to Eliot."

I must have frowned.

"Don't do that," she said. "I already have it sold."

"*Sold?*" I said. "Are you mad?"

"No," she said, and mentioned a magazine I sometimes write for. "There's practically no money in it, but they will pay your expenses."

"*What* expenses?" I was alarmed now, and with reason.

"You'll have to go to Capri, naturally."

"Come off it," I said.

"With a good piece on Eliot," she said, "to revive interest, I believe I can get a new edition of the book published."

I said, "You never work this hard for me."

"When you're seventy and broke, I will," she said, and shrugged. "Well, anyway, it's settled." She pulled a letter out of her drawer. It was written on pale-blue foolscap—the first of how many of those sheets I was to see—and the calligraphy, I could tell even across the room, was the work of a most practiced and expert hand. "I wrote to Eliot," she said, "and this is his reply. He has consented to see you. Here." She handed me the letter.

"Have I *nothing* to say about this?" I said.

I am, in my way, an *amateur* of calligraphy, like many people today. I have studied, taken lessons, and practised now for five years, and I have a certain pride in my hand. But Eliot Hendon's was something to marvel at. It was obvious he had been a pupil of the great English master Edward Johnston, and I could only look with envy at his rapid, elegant cursive.

"I thought that might impress you," Ellen said.

"It does," I said.

"Think of the fascinating conversations you can have with Eliot about p's and q's."

I had a further half hour with Ellen. She had many arguments, and would not listen to "no" and I would not say "yes." But the whole idea was absurd, it was obvious I would lose money on the project, and I did not have it to lose. I did not want to go to Europe, anyway.

* * *

Capri hadn't changed much. I had been there for ten days during the war, when the whole island was an Air Force

A STORY BY GEORGE BRADSHAW

manuscript

rest camp. Or yes, it had changed: there was rain all during the war, now there was only sun.

I arrived in Capri on the afternoon boat, went up in the funicular, walked behind my porter to the hotel, and was in my room unpacking, wondering what to do next, when a boy arrived with a note from Eliot Hendon.

It was, again, written on his blue paper and in his fabulous hand. One feels so complimented on opening a letter and finding this:

My dear Sir:

The note went on: "You have arrived, it appears. Come to dinner, I am expecting you. The boy will show you the way.

"If you want a cocktail, bring it with you. I have none here. And if you do, bring me one too . . ."

It is not impossible to find a bottle of gin and a bottle of vermouth in Capri; I found them and at a quarter of seven followed the boy along paths that have been trod by everyone from Tiberius to Gracie Fields, and arrived, in time, at the Villa Sordello.

We went through a gate into a flowery courtyard, the house appeared low and vine-covered; we went in and we were, I discovered, on the top floor. These were bedrooms. A curving stair let us down to an enormous living room, all glassed along the front, and this let onto a terrace—or rather two terraces, one below the other—and the view. I will not trouble you with a description of the view of the Bay of Naples, but all the classic points were there: the Surrentine Peninsula, Vesuvius, the city, the other islands, all were there, and the sea, the sea.

Eliot Hendon was standing waiting on the lower terrace, and I went down to him. He looks a good deal like his pictures of forty years ago: tall and thin and handsome and agile, and while his hair is going white there is still much brown in it; but most of all, there is in him not a trace of an old man.

He eyed my bottles and smiled. "You'll do," he said, and took them. "Some of the people Ellen sends me have the strangest idea about cocktails. Grenadine. Have you ever drunk grenadine?"

"How do you do," I said.

There was a table with glasses and ice and a shaker; we sat down beside it, and Hendon made the drinks. He wanted news, first of all of Ellen, then New York, then anything I could think of; I talked as well as I could, feeling my way, as you do with a celebrity. He listened, apparently interested and amused, but when it was time for the second Martini, he got up to make it and said, "Fascinating. But for me, all I want is peace—with or without honour."

I laughed. It was a set piece, I knew, but I laughed. I leaned back in my chair and relaxed, and looked. Over the mainland there was a thunderhead as big as Australia. Hendon handed me the new drink. I took it and I thought, this is the most beautiful terrace and the most beautiful evening I have ever seen. I will do anything to keep it always this way.

That was the moment, I think, that marked my downfall.

We had dinner—cooked by Hendon's lusty Rosalba—we talked, and I stayed too late. I guess everyone always stays too late on Capri. Hendon did not seem to mind, he walked part of the way back to the hotel with me.

Just as we were parting he said, "Do you know a man called C. Walter Erlich?"

I didn't.

"He's an American. He's coming to see me. I keep wondering what the C. in his name could stand for that would make him prefer *Walter*. Well. Good night."

* * *

The next day, two things happened. I moved from my hotel to Hendon's villa, and I learned something more about C. Walter Erlich.

We were lunching on the Piazza and Hendon said, "How much do you pay at that hotel?"

"Nine dollars," I said.

Hendon looked alarmed. "I run my whole house on a good deal less than that," he said. "I have to. Come stay with me. I'll charge you eight."

"I'm on an expense account," I said and—grandly throwing someone else's money away—"I'll give you ten."

"Done."

So I moved. Rosalba evidently had been expecting this, for my room was ready when we arrived at the Villa Sordello. The windows were open and there were flowers on a table beside the bed.

It was not unnatural that, before dinner, Hendon and I should talk about calligraphy, and *(Continued on page 143)*

Summer-stock of gloves—the pick, in cotton

1

2

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6

1. Short glove in beige cotton, buttoned inside the wrist. By Fownes; $3 at Arnold Constable.
2. New spot-colour now: taupe, in 8-button length. By Wear-Right; $4 at Lord & Taylor.
3. White short glove, ridged cuff, by Dawnelle. $3 at Altman's.
4. Short white glove, vented south of the wrist. By Wear-Right; $3.50 at Jay Thorpe.
5. Non-short white cotton glove, in 8-button length. By Wear-Right; $4 at Lord & Taylor. Above it, a gilt flower pin—really a Swiss watch. By Coro; $18* at Saks Fifth Avenue.
6. Sun-spot—short, yellow, buttoned at the wrist. By Crescendoe; $3.50 at Bonwit Teller.

*PLUS TAX

7. White waffle piqué glove, 4 buttons. By Hansen; $3. Best & Co.
8. Pale and longer—a bisque-coloured glove, 8-button. By Kayser; $3 at Arnold Constable.
9. White glove with plain back, longer than short. By Gant Madelaine; $3.50. Best & Co.

7

8

9

Left: Summer-in-town dress of cotton batiste with a built-in crispness, and leopard spots (any glove here will do). Full-skirted, sleeveless, a buckled bow at back. By Nettie Rosenstein, of Bianchini fabric; about $245 at Bergdorf Goodman; I. Magnin.

Batiste changing its spots

BEADLE



The return of the pink shirt

Right, smashing comeback of a Vogue look that's been a fashion-life force before—remember the pink shirt Vogue introduced in 1949? Here, a shirt of blouse ancestry; of habutai, a Japanese silk that pours the pink on. Shirt with a skirt of the same silk, by Maria Krum. Together, about $160.

Part of the pink story—the David Webb coral jewels.

Pink-shirt pink . . . in lipstick

Both pages, Arden Pink—a new lipstick shade that doesn't need adjectives to describe it; the beautifying things it's doing here are clear enough. The lipstick, and nail lacquer to match it, by Elizabeth Arden. All the pinks at Altman's; Bonwit Teller, Phila.; I. Magnin.

The pink champagne of sweaters and skirts

Above, the kind of afternoon-to-late look that doesn't require a great deal of planning—it was all done when the silk margins went on the cashmere cardigan. Sweater by Messmore, $110. Skirt, by Zumpano, of hand-woven Indian silk, $60. Altman's.





Summer coat news:
the garden district

A pair of printed coats, left and right, that could light a summer's worth of one-colour dress plans—keep them in focus through September. *Left:* Polo-coat atmosphere, rarefied. Flame silk poppies blooming for the benefit of late-day dresses that happen to be black, red, green. By Murray Nieman, of Gourdon silk; about $185. Josef bag. Both: Bonwit Teller. Coat: Wanamaker's, Phila.; Harzfeld's. Miriam Haskell jewellery. Helena Rubinstein Doll Pink lipstick. *Right:* Beige and a riot of roses—navy-blue, red, green. Day and late-day coat of Moygashel linen—and a look-maker for any dress colour named here. By Donald Brooks; about $50. Ingber handbag. Gloves by Superb. All: Lord & Taylor. Coat: Neiman-Marcus; I. Magnin.

PENN

VOGUE
PATTERNS



VOGUE PATTERN 9273

The shirt dress–
majority of three

VOGUE PATTERN 9715

VOGUE PATTERN 9676

Opposite page: A one-piece shirt dress with slightly rounded skirt, a collar that stands four strands away from the neck. Vogue Pattern 9693, in beige silk habutai with white polka dots (fabric by A.P. Silk). Tan pigskin belt by Colony. Necklace, by Richelieu. Capezio shoes. *Left, above:* Vanilla-coloured button-down blouse with an open collar — one half of one of the best shirt looks going. With it, a shaft of skirt that's the colour of a wheatstalk. Vogue Pattern 9715 in textured silk by Onondaga. *Left:* Shirt dress with a straight-up-and-down skirt — to make short work of town-country transitions. Vogue Pattern 9676 in brown-and-beige Moygashel linen. Martinique shoes. Both handbags: Nettie Rosenstein. Emme hats. *Other views, sizes, and yardages on page 68.*



Cotton jersey— exploring some new fashion territory

What makes the fashionworks tick on these six pages: cotton jersey with a new smooth non-casual look about it. In the first five versions, the knitting's the kind a woman can rely on in town now; through the summer; through all the false autumns air conditioners will create. *Left:* Navy-blue suit with a crêpe manner—but here it's a terrific cotton jersey for a warmish spring day. The jacket mainly ties on, uses pearls and longish gloves to fill in the fashionable gaps. Suit, by Tiffeau & Busch, in Jasco cotton jersey of Aberfoyle yarn. About $110. Suit, and the Marvella necklace: Saks Fifth Avenue. Suit, also at Hutzler's; Meier & Frank. The high-set brimmed hat by Emme. *Right:* Beige knitted cotton dress and jacket with a future you can read in the tree leaves—and a marvellous knack, too, of handling the town-for-luncheon situations in a week, as well as all the chore work. The sheath is bare at the neck, slightly sleeved. About $25. Peck & Peck; Joseph Magnin. Emme hat. Both pages: gloves by Superb.



SCHATZBERG



Cotton jersey—the new fashion territory



Right: A dress that should settle the claims and counter-claims to "most useful" in a town wardrobe—black and white checks on cotton knitting. The personality comes in at the collar, at a good three fingers' width of belt. Haymaker dress, of Security-knitted cotton. about $20. At Altman's; Julius Garfinckel; Dayton's. Hat by John Frederics. Customcraft shoes. The windy territory—Idlewild Airport. *Above:* Black and white Paisley cardigan of knitted cotton worn (in one of its many connections) over a matching blouse and a black slim skirt. The black and white are kept in just the right proportions for early-in-the-season town doings. Textured rayon skirt. Costume by Nelly de Grab, about $28. Peck & Peck; Sakowitz. Hat by Emme. *Left:* A red cotton jersey dress with a cut as soft as a spring day but still plenty of chance for a good figure to send up flares. The red soft straw roller carries the dress colour one red further. Dress by Larry Aldrich in Jasco cotton jersey of Aberfoyle yarn. About $80. At Saks Fifth Avenue; Sakowitz. The hat by Sally Victor.

SCHATZBERG





Cotton jersey—

the new fashion territory

Above: Suit plan for the sitting-around that's part of a successful beach day—black and white cotton knitted pants and shirt. The shirt sleeves are a new shape and the stripes here are vaguely Eskimo Pie Style. Shirt, about $5; pants, about $4. Both by Smartee. These and the bracelets: Bonwit Teller. Shirt and pants, also Burdine's. *Directly right:* Knitted cotton again, here elasticized into a bathing suit with no gewgaws to distract from the swimming, or the on-sight impact. In white with black dots. By Elisabeth Stewart, about $23. This, the Vera scarf: Saks Fifth Avenue. The suit, also at Neiman-Marcus. *Far right:* For the summer plans built on sand, a beach smock of cotton jersey—its idea is to make you look like a sensational new kind of land animal, not a fish out of water. Another part of the trick, a Sally Victor hat as big as the Puerto Rican sun. Smock by Tee Tops, about $11. At Peck & Peck; Joseph Magnin. The all-over sun cosmetic in use here is Revlon's Bronze Lustre—a slick of it gives the skin enough colour until the tan it encourages comes up to spec.



LOUISE DAHL-WOLFE





The blush treatment

What a complexion thrives on is stimulation. And while any sensible, concerted, mildly tuned-up skin-care regimen is bound to bring off some changes for the good, really stimulating blushes these days are as scarce as swoons.
One of the fascinating blush-makers around now goes by the disarming name of Ovaline. The basic stimulator in the Scandia treatment, Ovaline had its origin in Sweden, where a dermatologist devoted himself to researching and developing the stimulating-cosmetics idea. His daughter, Scandia, was, presumably, the first to benefit. . . .
On-the-face improvement is clearly visible first shock (repeat, shock) out of the Ovaline bottle. Used full strength, the effect of a gentle application should have a woman doing a little jig around the room for about thirty seconds. A blush comes up and not a shy one: Ovaline-pink cheeks are pure snow-country. Then the tingle stops, the blush subsides (slowly if your skin is particularly nervy), and the lasting result is smoothness, an eventual poreless-looking fineness.
A woman with very sensitive skin could cut Ovaline's strength by thoroughly moistening the cotton with water before tipping on the lotion.
You don't use Ovaline near the eyes (too teary; and fine-pored skin doesn't require this strenuous cleansing), or with soap and water.
This last twosome, in fact, is not essential in the Scandia treatment; it will unpleasantly prolong the thirty-second Ovaline tingle, for one thing, and tends to upset the acid-alkali balance that Scandia in general is striking for. . . .
All this doesn't mean the skin is not superbly clean. The cleansing ritual involves a whipped-up pink dip called Creme Rose, to use before a stimulating bath called Eau Mauve (which is actually the colour of liquid rubies). Scandia authorities insist, incidentally, that Creme Rose be removed with a square of terry cloth. Tissues are possible, of course, but again terry cloth is a stimulator. . . . The fourth super-cosmetic in Scandia country is Royal Scandia, a minted skin-nourishing entrée (vitamins A and D, bee jelly, moisturizers) especially designed to cool off the Ovaline blush; act as a night cream; work hand-in-glove with two other potent creams that a woman may or may not decide she needs. These two are an eye cream that a good many women put on with their sunglasses, and a neck cream with the snap to help out contours on the sag. . . .
In here, a word about economy—of effort, and the other kind.
Thanks to Ovaline's contouring, de-sallowing properties, there is no facial masque or wrinkle cream under the Scandia flag, and among the make-up preparations—no rouge.
In fact, if a woman bought all the Scandia she could carry (in New York, from Saks Fifth Avenue), the tally, including a lipstick brush, would be just twenty items. This simplicity and devotion to basics keeps the daily treatment and make-up routine functional and uncomplicated. . . . On the subject of fragrance: most Scandia perfuming is dutifully kept to the open-air refreshers—rain (Eau Mauve), mint (Royal Scandia), clover cuttings (Secret Touch face powder) . . . all the delightful, uncloying things, all no more apt to detract from a woman's established perfume than the presence of rain or clover would.

Summer news—the yawning stripes

Left: Stripes. the widest and the coolest, for a dress that could keep its calm in the midst of a summer jungle anywhere. Of cotton chambray, strung close under the bosom. The wearing trick of this dress is the same no-trick that it takes to wear a sweater. By John Weitz, in junior sizes, about $12. At Bonwit Teller; Dayton's; Neiman-Marcus. I. Miller shoes. Beauty Counselors French Lilac lipstick—a new stripe of pink. Tub chairs and table, shredded bamboo: by Tropi-Cal.

LOUISE DAHL-WOLFE





Good buys in reading-matter colours



Now, city-looks in black and white, each young, young-priced, clean-cut as a domino. Black tips the balance here; whiteness, achieved by checks, plaid, or a frosty organdie hat-flower.
Far left: Sheath of black petit-point cotton piqué, belted in black patent leather. At the neckline, high points that angle down to a deep V, bows at the shoulders. By Betty Carol, in junior sizes; about $30 at Bonwit Teller; Frost Bros.
Near left: Light-and-shadow for a city late-day—black and white checked silk organdie with blousy top, full skirt. Nipped to the set-in waist: a black carnation. By Arkay, in junior sizes; about $45. At Lord & Taylor; Bullock's-Wilshire.
Right: Afternoon dress of black silk organdie, plaided in white. The neck is low, sleeves are notably fuller. A cummerbund wraps over a skirtful of pleats. By Suzy Perette; about $40. Lord & Taylor; Burdine's; Joseph Magnin.
Hats, both pages, by John Frederics.

All on a summer's day



Prettiest summer sight we can think of: little girls in garden-pinks and reds. All five dresses here fall into this delicious colour-range (and into the 7-12 size range). Three have jackets, and all have the new, crisp charm of checks.

This page, left: Pink-and-white checked dress and jacket that could finish off the spring term at school, make themselves useful all summer. By Sunny Lee, in rayon-and-acetate (a Fuller fabric). $13. Saks Fifth Avenue; Julius Garfinckel.

Above: Peppermint-candy dress and jacket in pink-and-white checked cotton gingham, frosted with rickrack; the dress, sleeveless. By R. A. R. $9, at Best & Co.; Stix, Baer & Fuller.

Facing page, centre: Full-skirted cotton dress checked in ice-cream-pink and white. Double bands of embroidery; cotton lace edging. By Cinderella. About $8. Best & Co.

Far right, above: Outfit with a checkered career—red-and-white checks. Short jacket, permanently box-pleated skirt, in fabric of Orlon and rayon; by Schiaparelli for Audrey Scott. About $16. Henri Bendel.

Far right, below: Tea-on-the-lawn dress of textured Arnel and cotton, boldly checked in bright-pink and white, charmingly unadorned except for cap sleeves. By Fein; about $9. Bloomingdale's. Dresses, this page, also I. Magnin.

DRAWINGS BY
LUCIANA ROSELLI

THIS NEWER EDEN

PUNTA SANTA VENERE

Southern Italy was my childhood friend. I thought there was nothing I did not know about it. Yet, just recently, I found a new corner of paradise. At first I wanted to keep to myself the secret of this enchanted shore, where I met only white sea gulls, lizards, and butterflies. But a secret lies heavily on the heart of a lover and here I am, eager to detail the beauties of a discovery I had vowed never to reveal to a living soul.

The Pontine Marshes. The road leading from Rome to Punta Santa Venere—for this is my discovery's name—is bordered on either side by a landscape rich in poetic memories. We set out from the Eternal City in the direction of Albano, soon leaving the Appian Way with its cypress trees, and the blue heights of Frascati and more distant Tivoli behind. Driving through Velletri, we cross a plain, the Pontine Marshes which half a century ago were a vast, desolate swamp, where malaria killed children in their cradles and annihilated herds of cattle. This was the time when princely landowners lamented the barrenness of their fields, and their pious ladies invoked the protection of the Madonna for the ailing tenants. Artists, in search of local colour, risked the sting of the deadly mosquito in order to paint the peasants, falsely romantic, with the dark rings of disease around their eyes, and the yellowish complexions typical of malaria.



By means of a major reclamation project started in the 1920's the Italian government overcame the scourge. Today the Pontine Marshes are entirely free of fever. Deep canals, with grassy banks on either side, score the fertile plain and carry excess water to the sea.

The Enchantress's rock. If curiosity gets the better of you and you can not endure wasting a single hour that might be spent at your final destination, then shun the tangential whims of a motorcar. A fast express train, travelling a straight, electrified line to the south, will carry you to my Eden in five hours.

In a car it will take you about three days to reach Maratea, the nearest village to Punta Santa Venere, and you will be subject to any number of distractions on the way. Having passed through Cisterna di Littoria you will inevitably make a detour to the coast on the pretext of looking at the superb promontory of Monte Circeo where, according to Homer, the enchantress Circe waved a wand over Ulysses' men and turned them into swine. Week-ending young Romans have made this a favourite goal. There are restaurants, dance floors, and bright-eyed, idle girls who seem to have taken a leaf from Circe's book as they display their provocative charms to the newly arrived male traveller.

If you escape the wiles of the Enchantress, will you resist turning your back on the sea and exploring the Monti Lepini range crowned by mediaeval towers and ancient cyclopean walls? Up there are Norma and Sermoneta, amazing villages with amazing castles that have remained miraculously intact since the Middle Ages, as if the soldiers of invading armies had been as lackadaisical as today's travellers and made no attempt to scale the protective heights around them.

Like a frontier post. . . . It is possible, also, to drive without a halt from Rome to Terracina, where a high tower rises, quite unexpectedly, out of a vineyard. This tower has the

BOUDOT-LAMOTTE







Umbrella pines, *above*, in the Lucania. Punta Santa Venere, *right*, a place fit for Venus to have risen from the waves, where the Goddess of Love is called a saint: on the hill, the Capitana watchtower, reworked as a summer villa At Paestum, *below*, one of the great, tawny Grecian temples.



Circe, *right*, detail of a painting by Dosso Dossi, who saw the enchantress as a docile Renaissance beauty; Homeric legend, however, places her, with her niece, Medea, as one of the two notable witches of Greek mythology.

BY EDMONDE CHARLES-ROUX

effect of a frontier post. In France it is the first tiled roof, the first whiff of cooking in olive oil; in Italy it is the sight of a tower like this, the colour of bread crust below its crenellation. that tells us we have crossed over into the south.

Along the Tyrrhenian coast, from Terracina to Calabria and Sicily, every promontory, every bay and inlet is marked by such a tower and each one has something indescribably noble about it. These towers were built by Charles V, for defence against the Barbary pirates. This defence was a highly serious matter. The Pope himself could not go fishing without the danger of abduction. Giulia Gonzaga, a beauty whom a great sultan coveted for his harem, had to jump out of a window of her house on the coast in quest of safety, while the sultan ordered the murder of the servants she had left behind. Solitary and austere, the towers are still standing. For four centuries they have looked out over the sea.

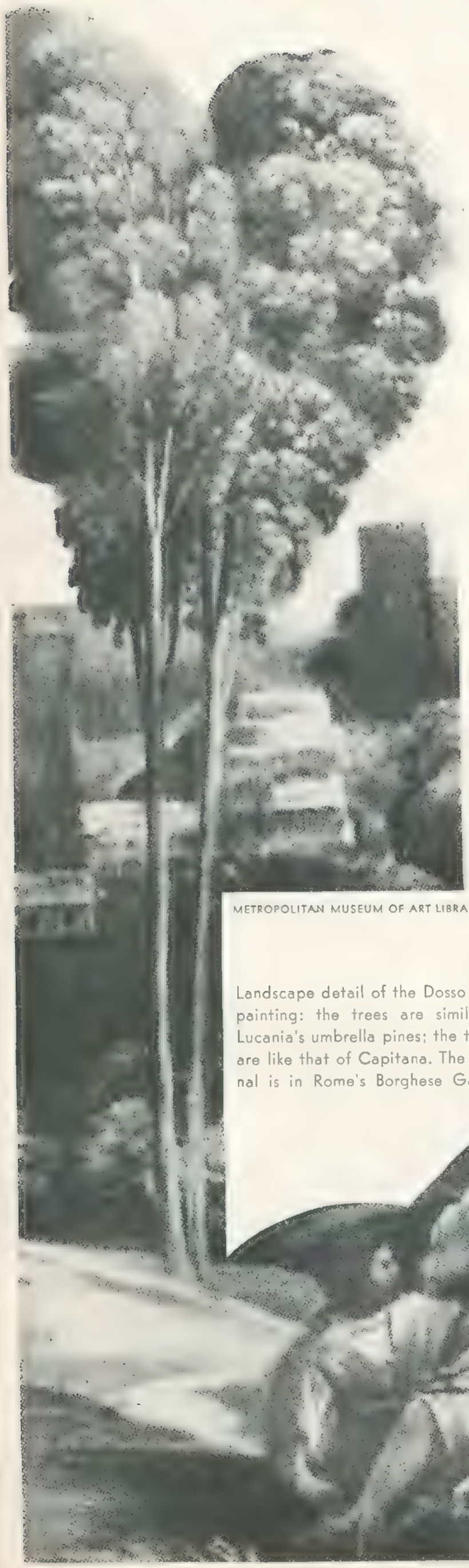
The Orient of Europe. Soon we come to Naples, where a philosophic, wise, and industrious people feign laziness, violence, and disorder so that they may be left in peace with their sun, their blue sea, and their incomparable Bay.

Yes, this is Naples, the city that exports its gangsters, that dances on an empty stomach to the tune of "I love you!" and strums the mandolin twenty-four hours a day, in order to make travellers feel gay, and to part them from some of their money. Naples, city of Scarpetta, that unacknowledged Molière; Naples, the Orient of Europe, where tortuous alleys require days of exploration and where a short stopover is impossible. Let us drive straight through, for my Eden is still far away. There are over a hundred miles to go, and other stops on the road ahead.

A caravansary. At Salerno, at the top of an extraordinary building known as the Hotel Diana, I ate a dish of peppers, stuffed with shrimp and rice. The upper storeys claim to be those of a modern skyscraper, but the ground floor is like the waiting room of a railway station. On wall panels that might be signed by Mucha, green-gowned ladies sniff at lilies. In the lobby there is dense traffic. The local women use it as a parking place for their babies, and obviously it is a good deal safer than leaving them in their prams outside. The men hurry through, pausing barely long enough to sponge off their perspiring faces with cold water in the washroom. Only some older gentlemen in white linen suits sit around for hours on end over cups of coffee. A boy presides over the *espresso* machine, which lets off steam with a whistle like that of a locomotive, while the liveried desk-and-doorman delivers the most innocent messages as if some passionate secret were involved.

On the top floor there is an excellent restaurant and also a wide-sweeping view. If you wish to look out over the Bay of Salerno, all the way from Amalfi to Paestum, and to pick out, with the aid of an obliging waiter, the exact site of the historical Allied landing of 1943, then you can find no better place than the roof of the Hotel Diana.

A culinary shrine. At this point I owe the reader who has been tempted to follow me thus far, an explanation. Once I pass Salerno I start losing my head, and my powers of objective description suffer. The sight of so much *bellezza* is intoxi- *(Continued on page 147)*



METROPOLITAN MUSEUM OF ART LIBRARY

Landscape detail of the Dosso Dossi painting: the trees are similar to Lucania's umbrella pines; the towers are like that of Capitana. The original is in Rome's Borghese Gallery.

Right: Road to an Eden: Nazionale #18, from Rome to Maratea. *Below:* Tyrrhenian seascape with mountains; offshore from Punta Santa Venere.



A roofed terrace—a pleasurable part of many of the rooms at the Santavenere Hotel.

GOSSIPY MEMO ON TRAVEL

Underwater archaeology, particularly off the Greek islands, is a new rave for SCUBA divers, who submerge to explore sunken fleets in ancient harbours—perhaps near Piraeus, where the Greeks sank two hundred Persian ships during the Battle of Salamis in 480 B.C. At quite shallow depths one might come up with encrusted fragments of amphorae, a rewarding memento for a novice or an expert diver. Whether diving or drifting, many who like the pleasures of a private yacht are lured by the Dodecanese and Aegean islands. For yacht charter, Horace Fuller, an American, has a sixty-foot schooner which sleeps four. His address: Skoufa 6, Athens. Yachts of various sizes are for hire through John E. Kastrinakis, Marine Corner, Tourkolimano, Piraeus, Greece. College girls, deep in classical studies, might go on a European tour which includes an eight-day loop around the Greek islands in a private motor yacht. Tour arrangements: Clara Laughlin Travel Services, 667 Madison Avenue, New York 21, N. Y.

Western saddles and violins, fishing tackle and seminars, miner's shacks and Bauhaus chalets, snow peaks and a great white tent—all of this is Aspen, the culture boom town of the Colorado Rockies. This egghead bonanza started ten years ago, a fact which Aspen celebrates, beginning June 24, with ten weeks of extraordinary music under the directorship of Izler Solomon. Members of the artist-faculty will perform—Mme. Rosina Lhevinne, Vronsky, and Babin will play Bach's *Concerto for Three Pianos*; Darius Milhaud will conduct his new *Joys of Life Suite*. The Opera Workshop will present Donizetti's *Don Pasquale* in the 1889 opera house. At Aspen Meadows, the Aspen Institute holds seminars for executives, a salutary mix of Finnish sauna baths and De Tocqueville. The fortnight's course, $700. Unstudious guests may also lodge at Aspen Meadows' three attractive Swiss chalets for about $15 a person, a day, without meals. In town, the Hotel Jerome, once a mine owners' hangout, has a Victorian look; its lilac-hedged pool, however, is the smartest place for swimming and lunching. North, out of the musical range, near Estes Park, is the Amani Mgeni Uwanda. This curious name, which means Harmony Guest Ranch in Kenya Swahili, is the whim of one of the owners, Scott Hayes, who has filled the place with his big-game trophies. Among the Wild West diversions are riding, pack trips, a pony ring for children, a golf course, and heated swimming pool. Guests live in *bashas* (small houses) for $20 a day, a person, with meals.

Madrid is a pivotal point for a swing to almost any part of Spain. Going south, for example, one might drive to Mérida, Seville, and Granada, stopping in Extremadura at the monastery of Guadalupe, where the superb Spanish painter Zurbarán stayed from 1638 to 1639 and left a legacy of eight paintings. Extremadura is the country of the *conquistadores*, who chose the Virgin of Guadalupe as their patron saint. The peregrinating Catholic monarchs, Isabella and Ferdinand, made many trips to the great pink-stoned monastery, where one may pass the night now in a bare cell. If going for the day, however, it is advisable to get an early start from Madrid allowing time to see the cloisters, the font (to which Columbus brought the first Indians from the New World for baptism), the eight Zurbaráns, the thirty-five jewelled vestments of the Virgin, and her image, a small black statue high above the church altar. A medical school in the fourteenth century, the monastery has many extraordinary, illuminated Gregorian chant books, some four feet high. At 2 P.M., one may lunch in a clean tall-windowed dining room: four courses, with wine, about sixty-five cents a person.

Fashions in Living—
weather or not

Permanent additions to your landscape that should be planned right now (you'll thank yourself on the first sun-struck day): summertime-or-any-time things for the terrace, the garden, the porch, or the "outdoor" room which happens to be indoors. Forty-three of Vogue's 1959 nominations follow here and on pages 136-138.
Clockwise, starting at left: Chair and table that might be straight from an underseas spectacular. Both actually from the Piranesi collection, in metal that's sprigged and painted to look like uninhibited coral branches. The chair, $150, and the coffee table with glass or marble top. $260 at Laverne*. On the table, a round alabaster watermelon, to stop an eye, $9.50 at Piazza Montici. Ivy tôle tree, tôle pot, $120 at Dinolevi*. White wrought-iron chair, breeze-weight, a Tempestini design. $45 at Salterini*. A sunny hemp panel to provide the flowers, three yards long, 48″ wide; a Falconetto design, it might be backed with canvas and hung, tent-like, on the porch, or used as a wall hanging; $75 the panel at Lord & Taylor. A sculptured wire chaise, smugly plump where it counts, with removable Koroseal sling, about $130 from Kagan-Dreyfuss at W. & J. Sloane. Japanese butterfly stool, plywood with natural varnish finish, $24 at Georg Jensen. The eggs on it are Grade A alabaster, Italian, in eight colours, $1.50 each at Piazza Montici. The book, a masterful way to say you enjoyed the weekend. *The Last Works of Matisse*, $32.50. Wooden planter from Japan, lined in coppery metal, $40 at Georg Jensen. Hurricane lamp of Murano glass (the candlelight shines like a chameleon on fire through four pastel shades of glass), $40 at Venini Glass.

*THROUGH DECORATORS

LOUISE DAHL-WOLFE

VOGUE'S FASHIONS *in* LIVING





The main house, white and Regency



Hall, formal, patterned in sunshine



The Reeds in the pool loggia



SERENADE

The Palm Beach House of Mr. and Mrs. Verner Reed

Like a classical pavilion, Serenade provides indoor and outdoor living with an easy, graceful formality, a formality scaled down and simplified to a leisurely pace. Behind the handsome Regency façade, this one-storey house has just five major rooms: living room, dining room, two bedrooms, and a study which Mrs. Reed calls the Phrontistery—according to the Oxford dictionary, a place for thinking or study. In the living room, *below*, the classical architectural motif of Serenade's exterior, designed by the Palm Beach architect, Clarence Mack, continues. Details are lacquer tables, Regency chairs, and, beside the fireplace in front of a mirrored wall, a Regency black and gilt harp with flowers and small pretty objects playing on its strings.

The living room, one mirrored wall, reflecting classic detail and rosy chintz



The pool house; through the palms and bougainvillea, Lake Worth

The Reeds' pool house/guest pavilion has two guest rooms on either side of the salmon-coloured loggia. Designed by Mr. Marion Wyatt, it echoes the classical theme of the main house, has shining white walls against which brilliant pink bougainvillea and pale-pink sailcloth cushions make the blue of the pool even bluer. Beyond the restless coconut palms, there's more blue, this time Lake Worth. After dinner at the glass-topped white iron table of the main house's dining loggia *(below, left)* or on the salmon table of its candlelit indoor dining room *(below, right)*, a hurdy-gurdy, out of the camera's eye in the pool-side loggia, plays little Spanish dances.

Dining loggia, jalousies, apple-green and orange chintz



Dining room, Chinese panels, red and gold screen





Pool terrace with a fringe on the top, sandy pink, black, and white

PALM BEACH *continued*

The Lake Worth house of Dr. and Mrs. Leon Levy

Like Serenade on the preceding pages, the winter house of Dr. and Mrs. Levy is disciplined indoor-outdoor. To give interesting French antiques a setting of airy coolness, glistening black *parquet de Versailles* floors extend from the uncarpeted entrance hall into the living and dining rooms. The garden dominates each room like a green mural, importantly framed by floor-to-ceiling windows and curtains that do not compete with the view. Because the three main rooms of the ground floor can be seen simultaneously, the decorator, George Stacey, selected one colour scheme to flow throughout. In the library, *below,* a piece of old embroidery from Madrid hanging above the French walnut mantel compactly shows the three main colours: the pomegranate-pink of the walls; the dark green of the carpet, sofa, arm chairs, and lamp shades; the bright yellow of the curtains and Louis XVI chairs. In the library and all over the house, a concealed speaker pipes in music.



KERTÈSZ

Library, pomegranate, mahogany, and music

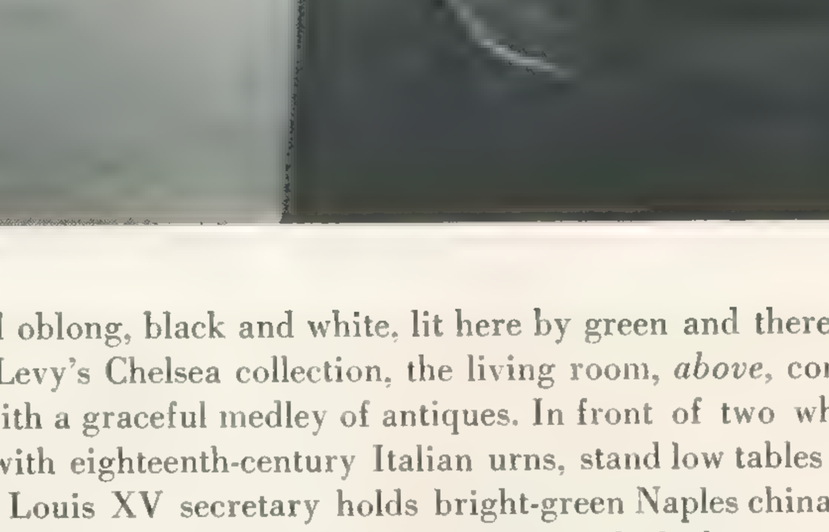


Long and oblong, black and white, lit here by green and there by pomegranate and all around by Mrs. Levy's Chelsea collection, the living room, *above*, combines a magnificent vista of the garden with a graceful medley of antiques. In front of two white damask contemporary sofas, finialed with eighteenth-century Italian urns, stand low tables of *parquet de Versailles*, bleached white. A Louis XV secretary holds bright-green Naples china, a large Louis XIV mirror has its original glass, and a Louis XVI barometer and clock team still predict the weather and tell the time almost two hundred years later. At the far left corner in its own planter, a tall, antique gilt tin tree from southern France seems to be growing frivolously right on the rim of the lawn.

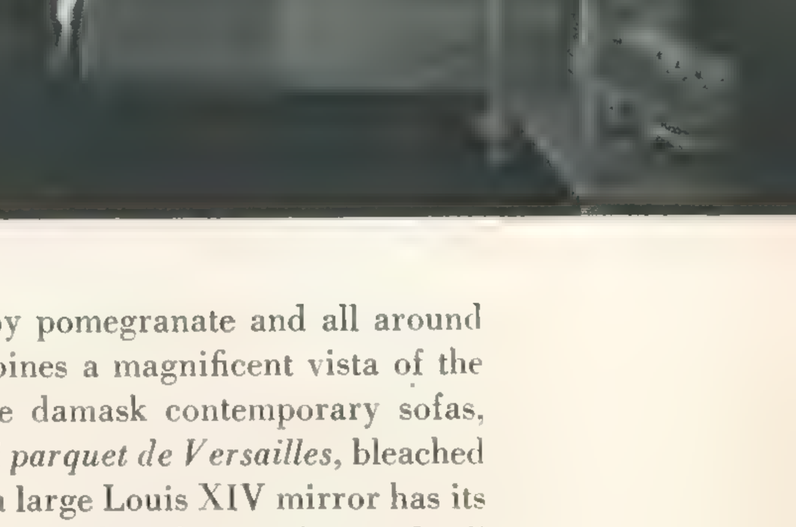
White brick house on Lake Worth shore



Dressing room, Italian day bed, red desk



Dining room, Louis XVI black lacquer table



LOUISE DAHL-WOLFE



WEATHER OR NOT *continued*



More long-time summertime for the house and its immediate environs, *opposite, proceeding clockwise and starting at upper left:* K'ang sofa by McGuire with white duck cushions, chunky bamboo-turned hardy redwood, stained black and treated to withstand most any outdoor hazard; designed after Chinese indoor furniture that left the house to spend the summer in the garden, $345 at Lord & Taylor. French cabaret table that might be straight from a Riviera café, its metal top punctured geometrically, its legs curlicued, $115 at Mayhew. Italian ceramic apothecary jars, Chinese blue crackle glaze, $7, $10, $15.50 at Designed for Living. Fiberglas bucket chair sheds water like a sieve, iron frame defies rust, by Molla, $55 at Mayhew. Flirty balloon chair, black iron, has white or coloured sailcloth cushion, $82.50 at John Vesey*. Lawnlite Pompeian lounge for the lazy, enough pomp for any open air circumstance, Alcoa aluminum, foam rubber cushion covered in tangerine, mustard, other colours, $200 at Hammacher Schlemmer. "Sun Spots," an oversized Morgan-Jones beach towel with oversized polka dots, brown, beige, and grey, $5 at Bloomingdale's. Alabaster chessboard, for when the next move is outside, plus plastic men who never get tipsy, $44 the set at Bergdorf Goodman. Underplaying the game, a round reed cushion, 20″ in diameter, Japanese, $8 at Luten-Clarey-Stern*. Directoire iron bench, its seat caned, $135 at Yale R. Burge. On it, Italian ash trays, white ceramic outside, crackle glass inside, blue, red, or yellow, at Designed for Living. The case for baskets: to cart games, picnics, to sit beside a pool; here two waterproof Japanese ones, bamboo covered with lacquered paper, red, orange, yellow, blue, or black, $11.50 each at Bonniers; three Tropi-Cal stacking Hong Kong baskets, varnished brown rattan, $30 the set at Mayhew. *Above:* for the birds, a cage, wire and wood from North Africa, the wire with flashes of gilt, the wood, white, $125 at Hammacher Schlemmer; the hourglass stool/table, all wire, all white, $35 at Mayhew. Boldly slatted in Philippine mahogany with a weather-wise driftwood finish, framed in gold-anodized aluminum, a steadfast chair by Troy Sunshade for beach or garden, $29 at W & J Sloane. Beverage caddy, white or gold chrome with folding legs, an aluminum centre to fill with ice and bottles; by Kromex, $13 at Hammacher Schlemmer. A folding seat is almost as handy as folding money; this one from Italy with a sailcloth cover, $6 at Tomorrow's Heirlooms. Standing planter, steel painted white, in just about any size you name, here 24″ high, $28 at Laverne*. Standing behind it to screen unlikely view candidates or just to look pretty, a white filigreed metal Majorca screen, $250, by Molla at Mayhew. Umbrella in the square, a white sunshade, fringed and French; brass pole has hinge, can angle, to order: Lord & Taylor.

*THROUGH DECORATORS

LOUISE DAHL-WOLFE



Starting at upper left and moving clockwise: in front of the leafery, a "Peacock" panel from Hong Kong, rattan, a porch or terrace "room divider," $25 for the 24″ x 84″ panel at Luten-Clarey-Stern*. Lounge chair, nickel frame, poplin fabric in colours, $34, or natural suède leather. $68, demounts or stacks for storage, at George Tanier*. Italian rattan bar cart with brass casters and frame rolls in the potables and edibles, then separates into two small tables for individual service. $100 at Piazza Montici. On it, blue-grey glass decanter, white-stoppered, $6 at Designed for Living. Lyre-back folding chair with leather straps and rustproof cadmium-plated frame recalls a French park chair, $85 at John Vesey*. In front of the rattan pillow, shown also on page 136, a square ash tray, Venetian multicoloured mosaic tiles fired into yellow ceramic, $14 at Designed for Living. The Taiwan bridal basket of split bamboo and bamboo palm carries with unbridled ease playtime miscellany to the beach. $12.50 at Bonniers. (Towel here by Martex.) Blue or green umbrella with appliquéd white star on top clamps onto chair or plunges into the ground, from Italy, $16 at Stark Valla. All of these resting on an "El Olivo" rug, made of wicker and the Spanish grass, *esparto;* the circular shapes once saw duty as olive baskets; flattened by an olive press, they've been woven together to form a rug 9′ x 12′, $79 at Lord & Taylor.

*THROUGH DECORATORS



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Who reads other people's letters?

(Continued from page 105)

mathematics . . . Come home soon. We don't know what to say or do without you; we are quite lost. We are always thinking of you. *Maman, maman!* Your dutiful son Victor."

One might assert that a child's letter rings true, only because he has not yet learned how to conceal his feelings. But in truth some children's letters—if only in their attempt (like Theon's) to manage the person they are addressing—are already, to some extent, works of artifice. Indeed, what often makes older children's letters boring is that they are painstakingly attempting to copy what they consider the graces of their elders; their voice, like that of growing boys, is still in the painful intermediate phase between the pure *voix blanche* of childhood, and the settled notes of the grown man. Yet here is a letter in which there is no attempt to be anyone but the writer's own self—William Hazlitt at ten years old—already as self-assured, and as avid for life and learning, as the grown man was to be. The acorn was already the oak.

"You want to know what I do. I am a busybody, and do many silly things; I drew eyes and noses till about a fortnight ago. I have drawn a little boy since, a man's face and a little boy's front face. . . . Next Monday I shall begin to read Ovid's Metamorphoses and Eutropius. I shall like to know all the Latin and Greek I can. I want to learn how to measure the stars. I shall not I suppose paint the worse for knowing everything else."

And here is another letter—this time not from a child but addressed to one, and already more than half a love letter—which, in spite of its archaisms, is as fresh and warm today as on the day it was written: the one sent home in June, 1476, by Thomas Betson, wool-stapler in Calais, to his cousin and affianced bride, Katharine Rich, who was still only thirteen, and not growing fast enough to please him.

"If ye would be a good eater of your meat alway, that ye might wax and grow fast to be a woman, ye should make me the gladdest man in the world, by my troth; for when I remember your favour and your sad loving dealing to mewards, for sooth ye make me even very glad and joyous in my heart; and on the tother side again, when I remember your young youth, and see well that ye be none eater of your meat, the which should help you greatly in waxing, for sooth then ye make me very heavy again. And therefore I pray you, mine own sweet Cousin, even as you love me, to be merry and eat your meat like a woman . . . I pray you greet well my horse and pray him to give you four of his years to help you withal; and I will at my coming home give him four of my years and four horse loaves till amends. Tell him that I prayed him so . . . And I trust you will pray for me; for I shall pray for you, and it may be, none so well . . . At great Calais, on this side of the sea, the first day of June, when every man was gone to his dinner, and the clock smote nine, and all your household cried after me and bade me 'Come down, come down to dinner at once!' And what answer I gave them, ye know it of old."

What, I have been wondering, have these letters got in common? Freshness, spontaneity, warmth—but above all, the gift of instantly transporting us into the writer's own world. And it is for the same reason, I think, that I so much enjoy reading other domestic letters—Cowper's, for instance, and Coleridge's. "The ladies are in the greenhouse," cries Cowper, "and tea waits"—and at once we, too, are in that greenhouse lined and carpeted with mats, with a hedge of honeysuckle, roses, and jasmine, and beside us the hares' box, and the cupboard "that was once a dove-cage." "When the plants go out, we go in." Who would not wish to join them? And I like to join Coleridge, too, as he sits before the fire playing nurserymaid to little Hartley—". . . my eye rolling up to the ceiling in a Lyric fury, and on my knee a *Diaper* pinned, to warm." Or, when the child falls down and hurts himself, catching him up in his arms, and running out with him into the moonlight. "The Moon caught his eye—he ceased crying immediately—and his eyes and the tears in them, how they glittered in the moonlight!"

Keats, too, in this fragment from his letters, at once takes us into his own climate.

"I go among the Fields and catch a glimpse of a Stoat or a field mouse peeping out of the withered grass—the creature hath a purpose and its eyes are bright with it. I go amongst the buildings of a city and I see a Man hurrying along—to what? the creature has a purpose and his eyes are bright with it."

In Keats's letters, as in Cowper's, the sharpness of their vision of daily, familiar things is intensified by a constant awareness of how thin this crust of beauty is, how deep the abysses that lie beneath. There is, in the whole of literature, no sense of loneliness and loss more poignant than that conveyed by Keats's last letters, after his separation from Fanny Brawne.

"The thought of leaving Miss Brawne is beyond every thing horrible—the sense of darkness coming over me—I eternally see her figure eternally vanishing."

So he wrote from off Yarmouth, Isle of Wight, when sailing for Italy, where he was to die so soon. And then from Naples:

"I can bear to die—I can not bear to leave her. O, God! God! Everything I have in my trunks that reminds me of her goes through me like a spear . . . Oh, Brown, I have coals of fire in my breast."

Yes, Keats died of "a fever of the heart."

But, with these letters we have passed into another field—that of the few unquestionably genuine great love letters—for surely they are very few. This is, of course, again a matter of personal taste (and, to some extent, of fashion)—but I must confess that a great many love letters remind me of the well-known legal definition of fraud given in 1889 by Lord Herschell. ". . . a false statement made knowingly, or without belief in its truth, or recklessly, careless whether it be true or false." How many love letters are really frauds—in the sense of being either deliberately, half-heartedly, or recklessly misleading?

The deliberate frauds are the most obvious, the least interesting. The letters quoted in breach of promise cases or in murder trials—these are the small change of the law courts, the tidbits of the yellow press. Read in cold ink, it is almost impossible to believe that their shoddy endearments, their well-worn clichés, their mechanical vows, ever brought conviction to anyone—even if very badly in need of money, compassion, or love.

In quite a different category are the love letters—mostly written in early youth—which are genuine enough in feeling, but so prodigal in their promises, so wild in their theories, so unrelated to what is possible in real life, that, though no deceit is intended, they yet do, in fact, mislead the person to whom they are addressed, and hold in them the seeds of tragedy. One hesitates, for instance, to associate the word "fraud" with a nature as transparently candid and unworldly as Shelley's, but when we think of the theories he expected poor Harriet to swallow, is not the adjective "reckless" the first that springs to mind? She tried to understand what it was that her mad archangel required of her, and failed—and the tragic story ended in the corpse of a drowned, bewildered girl in the Serpentine.

More confusing, because

(Continued on page 142)

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Who reads other people's letters?

(Continued from page 140)

on the border line between sincerity and deception, between conviction and self-deceit, are many letters of what it is convenient to call the Romantic period, but which extends from Rousseau (or even before) to D'Annunzio. They are dictated by the type of romanticism which Stendhal defined in a letter to his sister, as "a deep and sweet sentiment *allied to vanity*. It consists," he said, "in saying to oneself: 'I deserve a better fate.'" This is the state of mind of which Madame Bovary is the classic example, and it is one in which literary fashion has undoubtedly played a large part. Just as Molière's *Précieuses* palpitated with Mademoiselle de Scudéry and swooned with the Princesse de Clèves, and required their suitors to be familiar with "*la Carte du Tendre*," to "*débiter les beaux sentiments*" and to "*pousser le doux, le tendre, et le passionné*"—so the disciples of Rousseau tried to imitate his Sophie, the worthy bride of that noble child of nature, Emile. Her whole education, we are told, had aimed at teaching her how to feel and to awaken love. "The need for love devours her, distracts and troubles her . . . she requires not a court but a lover." She was, in her creator's words, "a well-prepared soil, which only needs the seed to be fruitful."

It is such teachings as these that account, at least in part, for such a correspondence as that which reveals the tortured and complex heart of Mademoiselle de Lespinasse. She descants upon the virtues and graces of her dying lover in Spain (the virtuous and handsome M. de Mora) to an admirer nearer at hand, the vigorous, commonplace M. De Guibert, until the charms of M. De Guibert wholly supplant his rival's. Here the cult of sensibility is carried to its highest degree. Most women, the writer herself says, do not need to be loved, "they only wish to be preferred"; but she needs to suffer and to love without respite. The expression of these sentiments, it must be admitted, is more than a little monotonous to modern ears; the words "virtuous and sensitive" appear on almost every page—and grief is a sedulously cultivated plant.

> "I have been educated by that great master, Sorrow . . . Yes, there is grief surely so tender, so enchanting, that it makes us ready to prefer it to the evil men call pleasure."

Are we to believe that the guests in Madame du Deffand's drawing room talked, as well as wrote, like this? Surely, if they did, Horace Walpole would never have gone there more than once. And then, quite unexpectedly, in the midst of the most high-flown sentiments, a note of reality is struck.

> "While exalting your soul," the lady writes to De Guibert, "to the point of being willing to sacrifice everything to love and glory, I am sure that it is a good thing to keep the stomach in order."

Now at last I can believe in these lovers; I can even be moved by the shortest and most famous of the letters. "*Paris, de chaque instant de ma vie. Mon ami, je souffre, je vous aime et je vous attends.*"

If, however, I were to make a small, private collection of love letters which have moved me, it would not include any in the Romantic tradition and, with the exception of Keats and Swift, none by famous writers. In this, my taste is in agreement with Dorothy Osborne, whose own enchanting letters were restrained by so keen a sense both of decorum and of the ridiculous that she described the spectacle of a husband kissing his wife as being "as ill a sight as one could wish to see." "Great Schollers," she said, "are not the best writers—of Letters I mean, of Books perhaps they are." Fortified by her, I will have the courage to confess that the letters of Abélard and Héloïse—with their mixture of scholasticism, piety, and regretted lust—leave me unmoved; that the Brownings' correspondence embarrasses me, and the letters of Flaubert to Louise Colet positively repel me. From the long correspondence (it lasted 34 years) of the Chevalier de Boufflers and Madame de Sabran I would keep a single phrase, "*Vous êtes tous mes parents et tous mes amis*" and from that of Marina Benzon and Giuseppe Rangoni the words she wrote when, at the age of sixty-nine and after a liaison of twenty years, she was at last about to marry him: "What joy the future holds for me, still clinging tightly to my Beppe!"

But there are three letters I have copied out which I can never reread without emotion—for they seem to me to reflect the love that is not a luxury, but "as indispensable as bread to the poor." Each of them is plainly written by a person to whom the pen was not an habitual instrument—and each, for all its awkwardness, is as genuine and fresh as country bread or new-mown hay.

The first is from a country boy to his girl, and was picked up in 1887 on the beach at Sidmouth:

> ". . . Dear Marey, dear Marey, I hant got no partcler news to tell ye at present but my sister that marryd have got such a nice little babey, and I wish how as that we had got such a littel dear too. Dearest Marey, I shall not be happy until then. Dearest Marey pure and holy meek and loly lovely Rose of Sharon. Sometimes I do begin to despare as I am afraid our knot will never be tied, but my Master háve promised I how as that when I git ye he will put ye in the Dairy yard to feed the Piggs and give ye *atin pense* a week . . . I be comming over tomorrow to buy the ring and you must come to the stashun to meet me and bring a pese of string with you the size of your fingar . . . Father is going to give us a bedsted and Granny a 5 lb note to buy such as washing stand fire irons mousetrap and Sope, and we must wayte till we can to buy carpeting and glass, crockery ware and chiny . . . And Father is going to get us a Rooseter for our Weding Brakefast. Dearest Marey pure and holey meek and loly lovely Rose of Sharon. So no more at present from your future and loving husband William Taylor."

The second was written by a girl in a hospital ward in London in 1948, shortly before she died.

> "Dear Alf, I seen you last night in my dream. O my dear I cried at waking up. What a silly girl you been and got. The pain is bad this morning but I laugh at the sollum looks of the sisters and the sawbones. I can see they think I am booked but they don't know what has befallen between you and me. How could I die and leave my dear. I spill my medecine this morning thinking of my dear. Hoping this finds you well no more now yours truly Liz."

The third is written by the widow of a man killed in a mining disaster at Whitehaven.

> ". . . God took my man but I could never forget him he was the best man that ever lived at least I thought that, maybe it was just that I got the right kind of man. We had been married for 23 years and they were hard years at that, many a thing we both done without for the sake of the children. We had 11 and if I had him back I would live the same life over again. Just when we were beginning to stand on our feet I lost him I can't get over it when I think of him how happy he was that morning going to work and telling me he would hurry home, but I have been waiting a long time now. At night when I am sitting and I hear clogs coming down the street I just sit and wait hoping they are coming to my door, then they go right on and my heart is broke."

Love and hope—love and death. Are not these three illiterate and unvarnished letters the raw stuff of poetry?

THE HENDON MANUSCRIPT

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it was through that that we got onto Erlich. Hendon knew him only through his letters, which he did not care for. They were typewritten.

But Erlich was an important man, one Hendon felt he must cultivate. He was curator of manuscripts in—let us call it Blank University, but admit it is in the Middle West—and he was in Europe on a buying mission. He wanted, quite simply, to purchase Hendon's manuscript of *In the Tradition.*

I said, "Do you still have it?"

"Yes." Hendon said. "I don't want to sell it to him, but I'm afraid I must. I'm asking six thousand dollars. Do you think that's too much?"

"No." I said.

"It will keep me for two years and give time to . . . well, give me time. Still I don't want to see it go to him."

He then said something I was to long remember: "Each of us has his little, unreasonable prides. One of mine has been to see the manuscript of *In the Tradition* lie in the Library of Congress. I want it there and nowhere else. I have kept it locked in a safe deposit box in New York, all these years, just for that purpose. But it's a luxury I'm afraid I can no longer afford."

That was that, and we went on to other things.

I had my article to think about. Of course, I talked constantly to Hendon, and every afternoon while he napped, I wrote furiously in my notebook. (It is an odd experience to read now what I wrote.) The Capri air is affecting. You are apt to believe —or rather accept—everything. Once Hendon said to me, "You remember Marinetti?" I didn't. "He was the Futurist, well-known in the twenties. Well, it was from this very villa that he declared war on moonlight." I remember I nodded calmly, as if this were the sort of thing that occurred any day of the week. Again: Every morning for breakfast Rosalba gave me a boiled egg, on which, in Hendon's hand, there was a rhymed couplet—not always printable. And after only the first morning, I thought—but doesn't everyone have poetry on his egg?

* * *

I had been in Capri one week when C. Walter Erlich arrived. He was asked to dinner the first night; he came, and I disliked him on sight. I didn't have much to do with him, I'll admit, for when he found out who I was, he flatly ignored me. He was a short man with a square face and black hair which he parted in the middle. He wore a dark-blue suit that was supposed to resist wrinkling, but which on him did not. Within an hour of his arrival he managed to tell us how important he was: that under his direction the manuscript collection of his university would soon become the most important in the United States, that he had left a car and a chauffeur in Naples, that the suite he had at the Quisisana was costing thirty-five dollars a day, and that Italian wines were, for the most part, undrinkable.

There we were, dining on the upper terrace in a violet night, surrounded by lemon blossoms and bougainvillea and carnations and campion and wisteria and rosemary, eating Rosalba's superb *melanzana alla parmigiana,* her *onato nel cartoccio* with *fagiuolini,* her *panetino d'Espagna* with fruit and kirsch, when C. Walter Erlich informed us that the best meal he had had since he came to Europe was in Switzerland. *Switzerland.* Well, I think everyone has just so much kindness in him, the supply, like muscle power, is not unlimited; I know I expended all of mine for that night on Mr. Erlich. I was determined to do nothing wrong, nothing to spoil Hendon's six-thousand-dollar sale. But I had a struggle.

So much for what I thought of Erlich; it is hardly important. It was the next day the blow fell, and we found out that the groves of Academe know the value of a buck.

Hendon went to the Quisisana to have lunch and talk business with Erlich; he returned to the villa at three, looking—the only time I saw him so—old and bent. Erlich had baldly turned down the six thousand dollar price and offered a take-it-or-leave-it four.

"I suppose he knows I'm broke." Hendon said.

I suppose he did. Hendon certainly made no secret of it, but Erlich, like so many people, probably confused being broke with being poor. Hendon wasn't poor, he just didn't have any money.

"Well, I have a moment to decide," Hendon said. "He's go-

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Off to Europe to school

BY DENISE BRYAN

EDITOR'S NOTE: *Mrs. Bryan has a transatlantic eye view of education. An Englishwoman, she was educated in British schools; a mother, she has two daughters at the Brearley School in New York. The wife of Federal Judge Frederick van Pelt Bryan, she has lived in the United States fourteen years, keeps in touch with British schooling as a consultant on schools there in partnership with Mrs. George J. Nelson, a consultant on schools on the Continent. For more information on schools and summer camps abroad, write to Vogue's School Bureau.*

In England now there is a seventeen-year-old schoolboy from the Middle West, U.S.A. He is learning to survive the draughty discomforts of mediæval architecture while he studies harder than he ever did in his life. Last spring, after he was elected president of his class in a ranking New England boarding school, had passed his College Entrance Boards, and been accepted by the university of his choice, he still had a year to spare before going to college. He had completed a four-year course in three years.

He is now a solitary, unknown American "new boy" at one of England's great public schools, among hundreds of young British savages in their merciless teens. He writes home that he was never happier.

Why do Americans want to go abroad to school? How did it happen in this case? His former headmaster puts it down to his being a born scholar with the scholar's hunger for richer, meatier fare. His parents admit that neither home nor school were feeding him enough intellectual vitamins. He himself says he wanted to take on an English school to see how he would make out and because he'd felt something special in the air during a European holiday. This was high adventure, pioneering east as his grandfather had pioneered west.

What he did is not rare. More and more American boys and girls go to Europe for part of their education, at one age or another. The young—particularly the very young—are blissfully unaware of the distance between their world and Europe's (however much it may shake their parents). Once you can face sending your children off to boarding school, Europe by jet may be no longer away than Boston by local. And the costs work out at very much the same.

As a woman with a stake in British education (and two children in a New York private school), I have tried to discover why European schools exercise their fascination. I find that some American schoolteachers still concentrate on turning out "well-integrated personalities" and "well-rounded citizens." Which is fine as far as it goes. But I also find a fair number of my friends confessing they wake up in the night gnawed by uneasy doubts—surely even an elementary school should be expected to ruffle the surface of the growing mind? Are their schools getting the most out of my children? they wonder.

And on a more mundane level, will Johnny, the Johnny who can read but would rather watch television, manage to pass his exams well enough to get into a good college, when a good college is snowed under by more applications every year? The boy or girl with a span of European schooling in the credit column has the same attractive "difference" that the Eastern-schooled child has in the West and the Western-schooled child in the East, and is that much more likely to catch the selective eye of the hard-pressed Director of Admissions. (A nicely mixed bag is thought to make up the ideal college population.)

Many adult Americans, too, have suffered maddening frustration in Europe because they speak no language but their own. "This," they say, "is not going to happen to *my* children." And everyone knows that the only painless way to learn another language is to go to a country where it is spoken, at an age when it can be acquired practically by osmosis.

For these parents Switzerland solves the problem. Students from all over the world come to learn languages on her snowy uplands, along with academic discipline and the stem Christy for good measure. The Swiss, long versatile in the business, can provide young America with almost any sort of education it needs. Programs are flexible, classes small, individual attention the rule. (Your child can work toward a European diploma in the classical pattern, and extremely hard work it is, or take a complete course, taught in English, to prepare for the College Entrance Board examinations. These are taken under the supervision of the United States Consul-General in Geneva.) Fees start at $1,200, can go as high as $2,000, but only schools concentrating on American courses charge over $1,500.

English schools are cheaper, but there is no comparable catering to the foreigner. All pupils must cover the same ground and this can mean trouble unless you have been warned. British toddlers start to read a year earlier than Americans, and, at fifteen or sixteen, the children take a national examination roughly equivalent to the standards the United States requires for graduation from high school. However brilliant your child, his path will be primrosier if he gets some preliminary coaching before tackling an English school. There is no substitute for Euclid when he has to solve a problem in plane geometry. Something between $900 and $1,200 will cover the cost of board and tuition.

The best age (and for how long) to make the transplant depends on the child, the home at present, and the hopes for the future. The younger the better, say the experts. But certainly no embryonic United States voter should take on a foreign language before mastering his own.

In the English education pattern, the child will have an easier time before he is ten, or if he waits till thirteen, or, again, seventeen. On a short term basis, the best age to go abroad is probably that of the young man who started us off, the year before college. The young Americans who do this come back, usually as dedicated, high-pressure salesmen for their adopted Alma Maters. At this level, the English-Speaking Union administers an extraordinarily successful exchange scholarship scheme. The scholarships are awarded by private schools in the program—this year, thirty-four boys are in school in England under the plan. Parents who can afford to, and can get their young accepted in English schools, can play it safe and make their own plans. Incidentally, some colleges automatically give advanced standing to freshmen who have taken certain examinations either overseas or in the United States.

The pre-college workout attracts far fewer girls than boys. But for the not-very-academic, finishing schools in a good many European countries offer a glamourous year. The range is wide, varying from the purely practical to the highly polished. On the Continent, girls are treated to a fairly conventional program of languages and culture, with well-chaperoned winter sports as icing on the cake. Similar schools in England are, on the whole, much less strict, much more inclined to treat their young women as responsible human beings. Usually housed in splendour in former stately homes, these schools operate on the theory that nowadays the British need, above all, to learn how to stretch dime-store incomes to satisfy Rolls-Royce tastes. Accordingly, they offer courses in social poise and upholstering, art appreciation and *cordon bleu* cookery, hat designing and civics. You can take your pick, and it may cost as much as $2,000, but, when she comes home, your daughter ought to be able to make all *your* clothes as well as her own.

European schools open about the middle of September, and the school year runs to the first week in July on the Continent, and the third week in England. British schools give about a month both at Christmas and Easter; these breaks are slightly shorter in Switzerland. Most Continental schools are conditioned to children's staying over during the holidays and lay on considerable fun and games in compensation. Many children, of course, make friends over there with others who live in more accessible countries than the United States, and often get invited to spend vacations in surroundings that are special indeed. A girl from Brooklyn, last Christmas, watched protocol operate from the inside out at an embassy in Ankara, and a much-travelled eighth-grader spent two weeks in one of the ancient palaces of Madrid. Possibilities are infinite and unplumbed.

A major feature of the Swiss vacation picture, for all ages and sexes, is the summer camps. Not camps in the American sense, but summer sessions in the Swiss schools. These appeal to many parents as presenting much of what Europe has to offer, in digest form. For $700, a child

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THE HENDON MANUSCRIPT

(Continued from page 143)

ing to Taormina to see some other unlucky writer, and he'll stop here again for my answer on the way back. In two weeks."

* * *

Of course we didn't, that night, talk of anything but the manuscript. I can't tell now whether the solution of the problem, which came at about ten o'clock, when we were inside and the lamps were lit, was something Hendon had been thinking of, or whether it simply evolved naturally. I thought then it was spontaneous to the moment.

Hendon was sprawled out on a couch, his cigarettes, his brandy, his glasses, and an unopened book beside him. "If I were twenty years younger, I'd give Erlich his manuscript," he said.

"What do you mean?" I said.

"My arm," Hendon said. "It's old and unreliable. Rheumatic maybe. Anyway, I can only write a few pages a day."

"I don't know what you're talking about."

Hendon said, "What is the manuscript of *In the Tradition?* About four hundred pages of my handwriting on blue paper. I could simply copy out the book—there's one around here somewhere—Erlich would have his manuscript, I would have mine, everyone would be happy."

I laughed out loud. "It must be done," I said.

Hendon shook his head. "No," he said, "I've told you. I can't do it."

I said—and I know it came to me only at that instant—I said, "But *I* can."

Hendon sat up on his couch. I saw him lose twenty years in that motion. "What?" he said.

I was sitting at his desk. I took a sheet of the blue paper from a pile, dipped one of his pens into ink and said, "Write something. Cursive, as you did for the manuscript."

He came over to the desk, took the pen from me, hesitated a moment and then set down one of his favourite maxims:

Writing, I have discovered, is thinking correctly.

I took the pen from him and just under his words I wrote:

Forgery, I have discovered, is rewriting correctly.

Hendon picked up the paper, put on his glasses, and for a long moment studied my hand. Finally he put the sheet down and turned and stared at me, almost as if he had never seen me before.

Then he said, "It's perfect. Perfect."

* * *

We began at once. I remember it was ten twenty-two. Before I went to bed I had finished a dozen pages. I got up early, before Hendon, and stayed hard at it till lunch. There was time, but only just, to finish the thing in two weeks.

We had to evolve a working method, of course, from the first page. Since this was to be the Original Manuscript, it could not be a clean, fair copy of the book. So Hendon underlined certain words in the text, and when I came to them I substituted other words. These I then crossed out and wrote the correct words on top. Also I occasionally omitted a passage of a sentence or two, which I then wrote in the margin and inserted in its proper place with an arrow.

But whatever I did, of course, the manuscript as a whole looked too new. It had to be, as Hendon said, "distressed." This process he took over.

He scattered the pages with cigarette ashes, spattered them with wine, laid them in the sun to bake, marked them with paper clips, thumbed the edges over and over. Sometimes he would take a great bunch of pages into the garden, throw them into the air and let them fall as they pleased. This seemed to do a great deal of good, and gave Hendon, what's more, a great deal of pleasure.

I worked. Day after day. My back ached, my arm ached, my wrist ached, my fingers ached. But all, I told myself, in a good cause: the care and feeding of Eliot Hendon.

I took only one day's break, and that was after I had passed page three hundred, and to celebrate some good news. An air mail letter arrived for me from Ellen Gregor saying she had sold some pieces I had left with her and had deposited twenty-five hundred dollars to my bank account—so that, if I wanted to stay in Europe for a while and look around, I could.

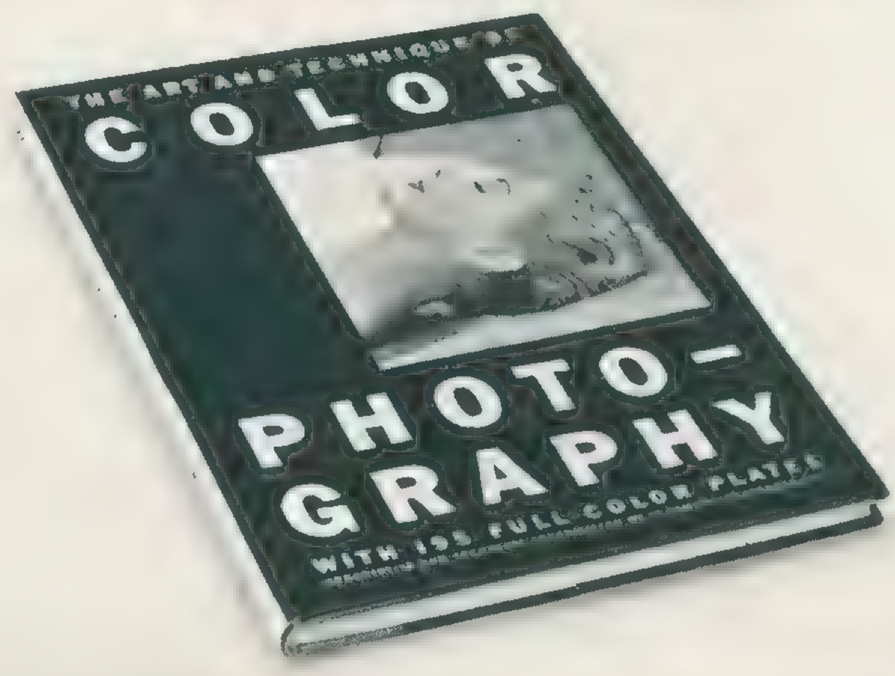
We celebrated by going to Anacapri for lunch, swimming at

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THE HENDON MANUSCRIPT

(Continued from page 145)

the *piccola marina* in the afternoon, and drinking champagne at dinner. It was a good day, my arm was rested and the next morning I was back at work.

I feel I should inject a little suspense into the ending of this episode, but I don't know quite how. Nothing was really at stake. C. Walter Erlich had made his offer. When he came back to Capri, his offer was accepted, he took the manuscript, gave Hendon a check, and left. There was no possible reason for him to suspect any funny business and he did not.

I felt a little let down when it was all over, but that soon passed. The weather was so fine, and Hendon in such a good humour, that I couldn't help enjoying myself. I stayed in Capri another ten days—it made over a month altogether, much longer than I had planned—and then flew straight to New York. I couldn't wander round Europe, as Ellen had suggested, because I didn't really have the money. I spent almost all I had buying the real Hendon Manuscript.

Hendon offered it to me and I took it. It was, as he pointed out, valueless to him now, and he wanted, desperately, six thousand dollars out of the transaction. He sold it to me for two thousand, and no strings attached: "When I'm dead," he said. "which shouldn't be too long now, you're sure to make a profit. Double or maybe triple your money."

There were many reasons for my buying the manuscript, but making money was not one of them. No, I bought it because I wanted it—who can say what the proportions of greed and snobbism were on my part? *In the Tradition* was one of the few books that will survive from the twenties, I took on importance to myself by owning the original. Too, the purchase involved me totally in this odd adventure of the old man's last years and, oh, maybe most of all, it put a period to this happy, gratuitous joke. Well, I wanted it; that's all the reason I needed to give myself.

"It will go to the Library of Congress," I said. "Be sure of that."

Hendon said, "Thanks. But there are no strings . . ."

He gave me a letter and the key to his safe deposit box and I flew home. At the end he said, "Don't tell Ellen, will you? It might upset her. She doesn't approve of this sort of horseplay."

I promised.

* * *

I now come to what some people may find the painful end to the story. I do not, but my taste is my own.

When I got back to New York it was hot and rainy. I longed for Italy. Of course the first thing I did was go to the bank and rescue the manuscript.

It was a joy to look at. The old man's hand had been, thirty years before, a great deal finer than mine will ever be. And I was amused to see too that this original was in far better shape, even now, than the copy we had given Erlich. Hendon was a neat man, he had pride in his pages, he did not spill ashes and wine on his own fair handwriting.

I saw Ellen a number of times and gave her all the news of Hendon I legitimately could. She was pleased, I know, when she found out how much I loved and admired the old man: this was something she had planned, she felt smugly satisfied at the outcome.

I had the article to write. It took me longer than it should have. I tried to write better than I usually do, a mistake, for, of course, I wrote worse. It meant a great lot of doing over.

But finally it was finished and sent to the magazine. About a week later Ellen called me and said, "I have your check. Come on down and get it and we'll have lunch."

When I walked into her office she was sitting at her desk, talking on the telephone. I sat down, but then, wanting a match, I went over to her desk to get one. There I did something I shouldn't have. I looked at a letter that was lying open before her.

It was understandable, I think. The letter was from the Library of Congress. I didn't get a chance to read it, I only caught the words "Eliot Hendon," before Ellen, seeing what I was doing, slapped her hand down over the sheet, and gave me a look which said, "Have you no manners at all?"

I went back and sat down, and sooner than I would have expected, Ellen was off the phone. "How dare you?" she said.

"Look," I said, "the Library of Congress is a branch of the government. I am a citizen, the government has no secrets from its citizens."

"Don't be so naïve," Ellen said.

But then she laughed. "Oh well," she said, "I shouldn't tell you. But you love him. It won't do any harm."

I was, you can imagine, all ears.

She folded the letter and put it into her desk. "Eliot's always needed money," she said. "That's no secret. And . . ." She stopped for a moment. "About fifteen years ago a man from Buffalo, a book collector, offered Eliot five thousand dollars for the manuscript of *In the Tradition*. Of course Eliot needed the money, but he had very grand ideas about what his manuscript was worth. So . . ." she looked at me and made a little smile. She was embarrassed. "Eliot simply copied out the book and gave it to the man."

"My word," I said.

"But he made one mistake. He made the man promise he would leave the manuscript to the Library of Congress. It gave the whole thing a ring of truth, I suppose."

"What a wonderful idea," I said.

"Then a couple of years later he did the same thing. And then again. *Three times* he's sold that manuscript. And always with the same provision. The Library of Congress. The one thing that didn't seem to occur to Eliot was that these men might die before he did. But they have. And being good, honourable, book lovers, they have all left their manuscripts to the Library of Congress. It's made quite a mess for me."

I held my head in my hands and rocked with laughter.

Finally I said, "But where is the real one?"

"It's safe," Ellen said, "I have it. Eliot owed me money over the years and to pay off the debt he gave it to me."

"You're sure it's real?"

Ellen laughed. "Oh yes. He had kept it in a safe-deposit box." (She named a bank, but *not* the one Hendon had sent me to.)

"What are you going to do with it?" I said.

Ellen shrugged. "Leave it to the Library of Congress. That's where it belongs."

* * *

I hear laughter now, following me wherever I go. At the beginning it made me uncomfortable, but I am getting used to it, maybe even liking it a little. Yes, yes. It's too good a joke.

THIS NEWER EDEN

(Continued from page 129)

cating. You may say that I am exaggerating, that many regions of Italy have much more than Campania to offer. There are the lakes of Como and Garda, the province of Veneto, with its Palladian villas. . . . I can only answer that I still like Campania best, for the luxuriance of its vegetation, its atmosphere of a Promised Land, for the carts and wagons in which peasant families pack themselves like so many sardines, and the silver harness worn by their horses, as shiny and pointed as a bishop's mitre.

The joys of driving through Campania! . . . There is a must-stop at Pontecagnano, preferably at nightfall, just in time to dine at a unique tavern, the meeting-place of landowners, farmers and peasants from a radius of twenty-five miles around. To Campanian lovers of good food this *pizzeria* is a shrine. How many varieties of *pizza* does it serve? No doubt as many as there are days of the year. And the sacred dish is served in magnificent style, born aloft by a corps of white-jacketed waiters, who march to the tune of a theme song which differs with every choice made from the menu.

A multiple masterpiece. No stop at Paestum can be for less than an entire day. At least this much time is required to visit the temples, to go through the excavations, make the round of the walls, and then savour the silence of the night. There is nothing to surpass Paestum's classical antiquities anywhere in Europe, even in Sicily, even in Greece.

The recently rebuilt and rearranged museum is a double masterpiece, both in the quality of its archaeological treasures and the manner in which they are displayed.

Maratea in Lucania. Here I must confess both my ignorance and the shock of the discovery with which it came to an end. I thought for a long time that Paestum was the most southern beauty spot on the Italian peninsula. Beyond Paestum, I imagined a hop, skip, and a jump to Sicily. Of course I had an idea that some new motels, scattered between Potenza and Reggio Calabria, provided clean and convenient quarters for an overnight stay, but I didn't dream that anyone would linger on the road any longer.

I knew that the coast was beautiful to look at, but wild and inaccessible. There were said to be few harbours and no tourist accommodation. I was grossly misinformed, for the Bay of Policastro and the tiny fishing village of Maratea are on the way to becoming one of Italy's major attractions. The recently built Santavenere Hotel is so ingeniously laid out and comfortable that, instead of the five days which I had planned, I found myself staying on for three weeks.

Why the name Santavenere —a name shared by the point on which the hotel stands and by the beautiful watchtower rising above it? How did the goddess Venus come to be numbered among the saints? It is pointless to try to understand. From time immemorial Southern Italy has had a way of transforming pagan statues into images of the Madonna and praying to these new deities. In earlier centuries, there must have been a sanctuary glorifying the Goddess of Love in this spot; later it may have become the site of a Christian chapel, adding the appellation of Saint, which perhaps means no more than "sacred," along the way.

The Santavenere Hotel. A large villa, the spacious but simple home of a wealthy landowner—such is the appearance of this most unusual hotel, blueprinted in rustic style and decorated with unerring taste by the Florentine architect Niccolo Berardi. The hotel faces east, in order to enjoy a maximum of cooling breezes. The rooms are made silent and restful by means of high ceilings, antique furniture, comfortable armchairs, and heavy linen pastel-coloured draperies and bed covers. Nowhere is there a discordant note. As soon as one steps in, one thinks: this is exactly how I would do a place of my own.

A gently sloping path, roofed over with straw, leads down to the sea. Thus the fair-skinned Northerner, fresh from his native mists, can take his first swim without being scorched on the way. The beach cabins are comfortably equipped, and all have an abundance of running water.

Of course this earthly paradise will not suit a traveller who is looking for a village with crowded streets and a central *piazza* where he can order, at all hours, a cocktail with just the right proportions of vermouth and vodka or gin. Punta Santa Venere can offer none of these things.

Maratea and the country around it, although they are not forbidding, are, none the less, solitary and austere. There are merely the hotel and the sea, which offers not only bathing but boating as well. By boat there are innumerable possibilities to explore the coast on either side, with its wide, empty beaches, caves and creeks, and the offshore islands which a modern-day Robinson Crusoe might delight to have for his domain.

I have visited every beach and inlet, all the way from Diamante, a veritable jewel of a place, to Cape Palinuro, named after the pilot of Aeneas, who, Vergil tells us, fell from his ship while asleep and was drowned just offshore. Nowhere did I see the outrages perpetrated by our civilization.

* * * * * *

Note. The address:

Santavenere Hotel
Maratea-Porto (Potenza)
Italy

Telegrams: Santavenerotel;
Telephone: 60

The hotel is listed as first-class and open all the year round. Prices, subject to change:

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An electric express train on the Rome-Naples-Reggio Calabria route takes five hours. Get off at Sapri, where a car will be waiting to make the half-hour trip to the hotel.

The automobile road—*Nazionale #18*—is in excellent condition all the way and goes straight through Maratea.

Translated by Frances Fresnaye

EDITOR'S NOTE: How to go: Alitalia Airlines, Pan American World Airways, and Trans World Airlines fly New York to Rome, $951 round trip, first class. By sea: The Italian Line, American Export Line, Greek Line and the Home Lines all go from New York to Naples.



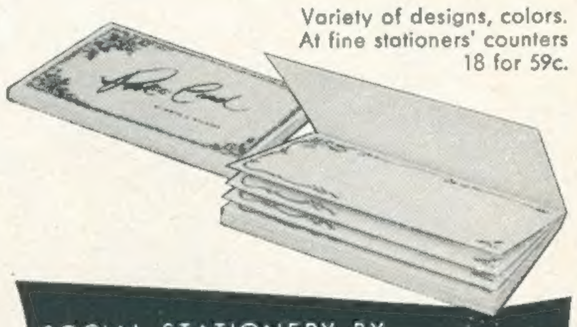
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LA PROVINCE DE
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OFF TO EUROPE TO SCHOOL

(Continued from page 144)

under twelve can spend two months in Switzerland. This sum includes escorted airplane travel, all camp expenses, and daily language lessons. The cost for the over-twelves goes up, because of the doubled plane fare, to a little more than $1,000, but to balance this, please note, clothing requirements are a simple minimum.

Life in these camps is far less organized than it is in many American summer camps and the children seem to enjoy their introduction to leisure. There is always plenty of tennis and swimming, and on the long hikes in the mountains they may get to know themselves as well as one another. An eight-year-old, returning from her summer, stopped her parents in their tracks by asking for a "proper" book on the peoples and religions of the world. She had made new friends with children from a dozen exotic countries and she wanted to find out for herself whether the extraordinary things they had told her were "really real" before she met them again the next year.

Both in the camps and in the schools generally, there is complete agreement that it is the youngest children who adjust most quickly. The mother who anguishes over her baby's homesickness in strange foreign surroundings is wasting her tears. The more spoilt the child, oddly enough, the more easily that child often takes to the life, embracing rules and discipline with special enthusiasm: they seem to find it particularly cosy being freed from the necessity of having to make decisions for themselves.

One of the favourite bogeys that haunts Americans in regard to European education, particularly in the British boys' school, is the thought of corporal punishment. But *Tom Brown's School Days* belongs to another era, as obsolete as the Inquisition. Little boys still get "beaten," but the beating consists of two or three good hard smacks, administered as reprisal for laziness or sheer naughtiness, never for stupidity or for serious offenses. A real breach of the rules calls for far more weighty punishment—the removal of privileges or even expulsion. There is no humiliation in the beating process, as every small boy knows, and half an hour later it is forgiven and (more important) forgotten by both sides.

Discipline generally, of course, is a good deal stricter in European than in some American private schools, but, providing it is fairly and impartially administered, children seem in no way to resent it. One little girl told her mother with pride, "We are allowed to *do* a lot more things in America, but we have much better *manners* when we're in Europe."

A school abroad is no place for the problem child, particularly the unwanted youngster whose parents look to the school to do the job for them. Ideally, the child goes in a spirit of adventure, looking forward to the excitement of new places and people. The cloistered atmosphere of some of the European schools spells peace: scholarship is relished for its own sake and social pressures banished to that adult world where Europeans feel such things belong.

To the teacher in overseas schools, a fresh mind and a wonderful enthusiasm for being taught are the happy hallmarks of the best young American. Even in the British schools, crowded by the birthrate as they are today, our youngsters are thought to add so much to the atmosphere and overall vitality of a school that somehow space must be found for the right child.

The children's own reactions to their foreign schools are striking; many of them glisten with happiness. But if you ask what particular things they enjoyed, you will get seemingly inconsequent answers. A small boy might say, "I enjoyed the games so much!" and if you ask, "What games?" you will discover that they differed in no essential way from the games played in any American school. But go on probing and you may find a reason—everything is more casual.

Not only the values, the whole pace of life in Europe is still of a different quality, and all are reflected in the schools. There is less feeling of pressure, more feeling of leisure particularly in the Swiss schools. Even conformity loses its appeal when all the youngsters thrown together come from different backgrounds and are nursing heaven knows how many different ambitions. Young egos bloom. Individuals are sometimes born. But then this is a risk all we parents run, any time, any place.

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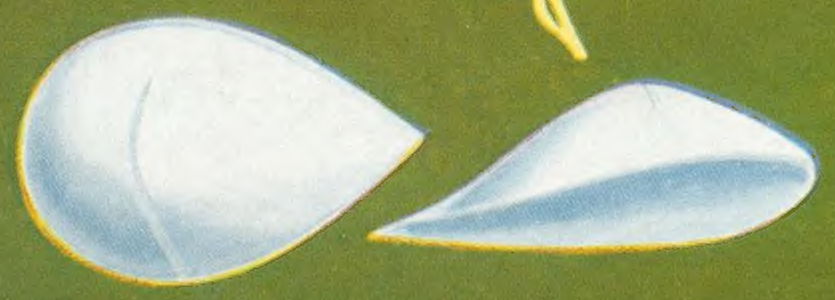
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